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ABSTRACT

The report describes a 2-year project at Phillips University (Oklahoma) which developed a core curriculum based on classic texts. The project was developed to address the following problems in higher education: the need for agreed-on content in core curricula; the need for interrelatedness of subject matter in the minds of students and faculty; and the need for effective teaching of core courses. Summer seminars of 25 faculty and master teachers resulted in adoption of a total of 12 classic texts for the required freshmen English course and other core courses. Emphasis was on each discipline discovering a use for the text in its own curriculum and inventing strategies for engaging students in the text's study. The program has been positively evaluated by Phillips faculty and outside observers. Classic texts have been successfully introduced into at least 10 general education courses. The bulk of the document consists of 11 appendices which include: an outside evaluator's report; brochures of summer seminars; the English course syllabus; faculty observer reports; an article reporting an interview about the project; evaluation forms; an attitude survey; a comprehension multiple-choice test; a visitor evaluation form and examples; miscellaneous materials; and transcripts of evaluative statements by faculty. (DB)

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Final Report to FIPSE
Phillips University's Project on Achieving
Curricular Coherence through the Teaching of Classic Texts

Grantee Organization: Phillips University
Academic Office
Box 2000, University Station
Enid, OK 73702

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Number of Months: 24

Project Director: Dr. Kenneth Shipps
Academic Vice President
Phillips University
Enid, OK 73702

Fund Program Officer: Helene Scher

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One Paragraph Summary

At Phillips University, one-half of the faculty (25) pursued a two-year project to enhance development and coherence in the general education curriculum. Summer seminars (1987 and 1988) with master teachers and ongoing faculty work resulted in six agreed on, adopted texts (i.e., Dante's Inferno) for the required freshmen English course. In 1988 they built more commonality with six more masterpieces distributed among other core courses. Responses by participants, c. 500 students and forty external observers indicate progress on three major problems in higher education: agreed-on content in core curricula, interrelatedness of subject matter in the minds of students and faculty, and effective teaching of core courses.

Dr. Kenneth W. Shipps, Academic Vice President
Phillips University, Enid, OK 73703, 405/237-4433
Final Report to FIPSE on Phillips University's Project on Achieving Curricular
Coherence through the Teaching of Classic Texts

Executive Summary

Achieving Curricular Coherence through the Teaching
of Classic Texts, September 1, 1986 - August 31, 1988
Phillips University, Box 2000, University Station, Enid, OK 73702
Dr, Kenneth Shipps, Project Director, 405-237-4433

"This is the best and most important program for faculty development by far in my twenty-five years at Phillips" - Dr. Robert Simpson, Phillips University

"You are certainly creating coherence in the curriculum of the college, the kind of coherence we all need. Things cohere because faculty is learner focused and because it is able to combine concern about core content with an active interest in the teaching/learning process. . . That group of (Phillips) faculty shares more than common texts; they share a common vision of liberal education." - Dr. Larry Grimes, English Professor and Department Head at Bethany College (WV), after a visit to the 1988 Phillips FIPSE summer seminar.

Project Overview

At Phillips University in Enid, Oklahoma, approximately one half of the faculty (25) pursued a two-year project to enhance faculty development and curricular coherence in general or core education. Over two summers (1987 and 1988) faculty studied classic texts and agreed to consider these texts for introduction into the general education curriculum. In 1987 they concentrated with a master teacher each week on ten classic texts and adopted six as new content for the freshmen English course required of all students. Three faculty in the required English course used the following commonly studied texts, starting in the fall of 1987: Aeschylus' Oresteia, Plato's Dialogues, Selections from Genesis, Dante's Inferno, Darwin's Origin of Species and Freud's Introductory Lectures on Psychoanalysis. Faculty throughout the University are now building on this common context with teaching materials for other courses in the curricular core and disciplinary majors. In the summer of 1988 a similar group of faculty chose six more classic texts to be distributed among other core courses. Results include common content, new teaching materials, regional interest in the model, and a shared community of issues and ongoing dialogue from course to course, professor to professor and student to student. Results also show more sensitivity by faculty to different teaching styles especially in teaching classic texts. Over five hundred students have now experienced some features of this program.

Purpose

As originally conceived the project planned to attack a three-sided problem commonly found in American higher education: lack of focused, important and agreed-on content in the core curriculum; lack of interrelatedness of subject matter in the minds of students and faculty; lack of effective teaching of general education courses at the level of the learner. To build a strong, focused content foundation in the general studies curriculum Phillips faculty turned to the introduction of a select number of classic texts. To achieve an interrelatedness among fields for a core curriculum and in the minds of students and faculty, it aimed to have as many core faculty and students as possible

study and reinforce references to these texts. Faculty with the assistance of master teachers for each text would study a text a week in six weeks of seminars in the summers of 1987 and 1988, introducing those texts to students in the subsequent academic year. The third aspect of the project, engaging students at their level with classic texts, is coming along but not as rapidly as the faculty development phase. It was not until the second summer (1988) of study together that faculty worked actively to bring about a more innovative teaching culture.

Background and Origins

The Phillips project began in 1985 with faculty and administrative discussions on how to overcome problems noticed in the general education curriculum. An ad hoc Committee on the Core Curriculum then proposed a voluntary reorientation of general education courses in order to mitigate their lack of focus, connectedness and accessibility of material to students. Phillips was not in a situation where it wanted a totally reformed curriculum. Without voluntary cooperation from a strong-minded faculty, modest but long-lasting changes would not be possible.

Initially Phillips had only a few faculty interested in this idea. Without funding and the informal approach of being paid to read and to think about curriculum and teaching, Phillips faculty probably would not have apprehended the potential benefits of trying the project. Planners realized the fragmentation in general studies curriculum, lack of community, specialization, and other interests that prevented such a cooperative effort. They became aware of problems in curricular fragmentation nationally by various reports at the time of preparing the FIPSE proposal. Thus they mentioned that their project might prove helpful in overcoming major problems nationally. As it turned out, recognition of internal problems and ideas for solutions, which were paramount in the proposal, actually fit a much larger context and may be extremely helpful with national problems.

Project Description

The key strategy assumptions for the Phillips approach involved faculty development seminars held over two summers, 1987 and 1988. The task was to have faculty choose classic texts and master teacher/scholars to introduce them each week, and then see if improved teaching strategies, instructional materials and dialogue on improvement of general education would ensue. Internally in the 1986/87 academic year an Advisory Committee pursued faculty interests in agreed on texts for the first summer, obtained master teachers, and set up the format for summer study. It obviously involved considerable faculty freedom, cooperation and risk of failure, but the University offset the risk factors with careful selection of competent faculty leadership, promotion among faculty on a personal basis, and the attraction of excellent master teachers. Over the 1986/87 academic year, good advanced planning, promotion and goodwill among the faculty made for reasonable reception of the project by the Spring of 1987. We also advertised \$1,500 stipends for six weeks of study which was sufficient with all the other interesting features to attract the required fifteen faculty to begin the program in the summer of 1987. The University also aimed to share its findings and the seminar experience with faculty from other institutions with similar needs. It made ten \$200 travel stipends available and advertised the project with a program brochure (enclosed) to 500 colleges, mostly independent private colleges or public colleges from our region. On July 6, 1987 we began the first week of faculty development seminars led by master teachers, and it

was soon clear that advanced planning and hopes would be realized.

Through both summers, the faculty development phase followed a similar format. The schedule of activities for all of the seminars followed similar patterns. Participants met daily from 9:00 a.m. to 12:00 noon on Monday through Friday. Each week they encountered a new set of texts introduced by an appropriate master teacher. In the first three days, the central concern was the themes, issues, and possible interpretations of the texts themselves: an exercise in close reading. In the first summer, the master teacher was with us on the first day. During the second summer, faculty from Phillips introduced background material on a text. Then the master teacher opened the text on the second through fourth days. On the fourth day, the participants--with or without the master teachers--explored the special relevance of each text for each core discipline. Participants sometimes broke into disciplinary groups to consider the text in question, and then appointed a spokesman to present their findings to the group. The point here was first that each discipline should examine the text from its disciplinary perspective, and second that all the disciplines should hear what that perspective yields from each text. The final day was devoted to more concrete matters of curriculum and pedagogy, and here again the disciplines sometimes met "in committee" and reported to the whole. The purpose here was that each discipline should discover a use and a place for the text in its own curriculum and invent strategies for engaging students in the study of it.

Project Results

Results appear in at least five areas. First, a major impact occurred on faculty who studied classic texts together. They learned how to relate common content to different disciplines, how to appropriate different pedagogies, and to create appropriate teaching materials. The project has increased knowledge, dialogue, and attention to teaching of twelve classic texts. Faculty now see the value of collaborative learning and teaching; and most have introduced the texts into some part of their teaching. Positive observations from outside observers and evaluators have increased faculty confidence and attachment to the project. Second, reform of curriculum has followed closely with faculty development. A major reform in the teaching and content of the basic English class for all freshmen has successfully taken place. New materials are available in that course as well as other courses that can reflect or build on the knowledge acquired in the English course. Six other core courses reflect the new emphasis in freshmen English. At least six courses in the core reflect the introduction of the six classics not to be used in the English class, and at least five majors are or soon will be changed to reflect the teaching approaches and content acquired over the two year grant. Students, as a third area of impact, have also benefitted from the project. They have reported high satisfaction in formal and informal evaluations. Fourth, faculty visitors and an external evaluator have given high marks to the project, and faculty observers have taken ideas to their own colleges for discussion and implementation. Finally, Phillips has disseminated the project in several ways: internally with faculty workshops, committee sessions, brochures and press releases; externally by brochures, attendance at summer seminars by forty faculty observers, a CIC workshop, two publication features in journals with a circulation of nearly 20,000, conferences, such as the AAC, and a continuation grant from FIPSE to expand the project to ten other colleges and universities.

Evaluation

The evaluation plan for the two year Phillips project centered on a number of quantitative and qualitative measures. They measured a number of features in the project: 1)the involvement and favorable reaction both of twenty-five Phillips faculty and forty faculty from other institutions as observers; 2)the successful introduction of classic texts into at least ten courses in the general education curriculum; 3)the definite continuation of the project under faculty leadership with a new FIPSE grant beyond the endpoint of the grant; 4)a few effects of curricular revisions and pedagogical changes on students as mentioned above; 5)various kinds of dissemination both locally and at the regional and national level; 6)completion of the project within the proposed budget; 7)finally, a favorable evaluation by a professional evaluator from outside the Phillips constituency.

In conclusion, it now appears that the Phillips project will have results impacting more than its students, faculty and curriculum. It is already a model for other institutions in its reform of core curriculum. This happened because it attacked major problems by good ideas and sufficient intellectual and financial resources. Given good leadership and the freedom to read and to reflect, faculty will devise creative and successful new programs. These changes will endure at Phillips and undoubtedly spread to other institutions in the next three years.

Appendices

The report on this project has ten appendices. They are as follows: A. Outside Evaluator's Report by William Pallett; B. Brochures of Summer Seminars, 1987 and 1988; C. Syllabus for English 1114, Revised in 1987 and 1988, to Center on Classic Texts; D. Faculty Observer Reports in English 1114, Spring 1988; E. Interview on "The Humanities and Coherence in the Curriculum," a publication of the Oklahoma Foundation for the Humanities (Winter of 1987), Winter of 1988 is forthcoming, a Summary is Included; F. Standard Evaluation Forms Used for Faculty Participants from Phillips and Completed Examples; G. Special Items on ACT Attitude Survey, related to Classic Texts Curriculum; H. Multiple-Choice Test for Content Comprehension in English 1114 (Baseline comparisons available for students who have and have not taken the class); I. Visitor's Evaluation Form and Completed Examples; J. Miscellaneous Materials (surveys of faculty on classic text use, objective setting survey and results, letter of commendation, press release materials, play brochure); K. Transcript of Personal, Summative Evaluative Statements by Phillips Faculty on the FIPSE Summer Seminars; and L. Video Clips from FIPSE Summer Workshops at Phillips, 1987, 1988.

Final Report on Phillips University's FIPSE Project:
Achieving Curricular Coherence through the Teaching
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Project Overview

The Phillips project on curricular coherence began in 1985 with brainstorming by a few faculty and the academic dean on how to deal with several problems: lack of focus and important, agreed-on content for a core curriculum; lack of clear interrelatedness of subject matter in the minds of students and faculty; lack of effective teaching at the level of the learner. By early in 1986, the Phillips faculty agreed to pursue a project that did not alter the structure of required courses in general education but would consider changes in the content. The English faculty agreed to consider a revised reading list for the freshmen English course required of all students. Other faculty agreed to study the classic texts to be used and to refer to those texts in their general education courses. With funding from FIPSE most of the Phillips general studies faculty studied classic texts for freshmen English in the summer of 1987 and went on to study several more classic texts for Phillips general education courses in the summer of 1988. Through a variety of means in addition to summer seminars with master teachers or classic texts, the faculty adopted and referred to these classic texts in most general education courses; thereby they have facilitated a more coherent general education at Phillips. Almost all (25) of the general studies faculty have participated; eighteen include at least one classic text as part of the course content in the general education courses that they teach; hundreds (c.400) of students have already both appreciated and grasped this new approach for achieving a core curriculum. Beyond these local results, forty faculty from other colleges have observed the project. Several have expressed an interest in making similar changes in their own colleges, and FIPSE has agreed to fund at least ten other colleges who follow a similar attempt at curricular reform and coherence. These developments will certainly give both national visibility and impact to the Phillips project in American higher education.

Purpose

As originally conceived the project planned to attack a three-sided problem commonly found in American higher education: lack of focused, important and agreed-on content in the core curriculum; lack of interrelatedness of subject matter in the minds of students and faculty; lack of effective teaching of

general education courses at the level of the learner. To build a strong, focused content foundation in the general studies curriculum Phillips faculty turned to the introduction of a select number of classic texts. To achieve an interrelatedness among fields for a core curriculum and in the minds of students and faculty, it aimed to have as many core faculty and students as possible study and reinforce references to these texts. Faculty with the assistance of master teachers for each text would study a text a week in six weeks of seminars in the summers of 1987 and 1988, introducing those texts to students in the subsequent academic year. Faculty focused on six texts for the foundational freshman English course taken by all students (English 1114) in the summer of 1987 and then six additional texts with interdisciplinary core relevance in the summer of 1988. The third aspect of the project, engaging students at their level with classic texts, is coming along but not as rapidly as the faculty development phase. It was not until the second summer (1988) of study together that faculty worked actively to bring about a more innovative teaching culture.

The only other weakness in the original strategy was an unanticipated slowness in achieving cross-disciplinary dialogue during the academic year. Planners predicted resistance and the falling into habitual patterns. They therefore planned the summer seminars. Not as many joint projects as hoped developed during the teaching semesters. Part of the explanation comes from difficulties in breaking natural patterns of faculty and part was peculiar to Phillips, which suffered severe financial stress and a leadership crisis in the 1987/88 academic year. More joint activities did develop in the fall of 1988, but demands from new presidential leadership and a reaccreditation self-study also sapped energies. A momentum for this reform has developed, however, especially with the new goal of spreading the reform to ten other colleges through a second FIPSE grant which came through in the summer of 1988. And for just a two year program, every observer has marvelled at the basic success of the faculty and curricular developments. Internally the faculty have genuinely appreciated the community and coherence achieved. There is considerable enthusiasm to continue the project and to broaden the impact.

Background and Origins

The Phillips project began in 1985 with faculty and administrative discussions on how to overcome problems noticed in the general education curriculum. An ad hoc Committee on the Core Curriculum then proposed a voluntary reorientation of general education courses in order to mitigate their lack of focus, connectedness and accessibility of material to students. Central to this reorientation was the sense of introducing carefully chosen classic texts, all of them fundamental to the development of Western Thought, and all of them embodying issues relevant to several disciplines. Phillips was not in a situation where it wanted to restructure its whole curriculum; it conceived of a way to improve its content and performance without a massive effort at totally reforming the curriculum. It saw a need to focus in Western texts, but did not aim to rule out non-western traditions. In its refocusing it did not aim to adopt a "Great Books" curriculum but rather a clear focus that included "masterpieces." It also wanted to emphasize close reading and better teaching, but it did not have hopes of a major move to adopt a critical skills approach to education as found in Alverno College or elsewhere. Rather, its aims were more modest. They aimed to persuade faculty to consider new emphases on skills and techniques as they arose from joint studies with faculty colleagues and new sensitivity to students. Phillips wanted to keep its distributional general education program with much of the existing content, but it sought to improve or to "add value" and focus to its program. Without voluntary cooperation from a

strong-minded faculty, the modest but long-lasting changes would not be possible. Rather than create turf wars or threats, this pragmatic approach would systematically enhance all parts of the program.

Initially Phillips had only a few faculty interested in this idea. In a Council of Independent Colleges survey at Phillips in the fall of 1986, only one person out of sixty faculty at Phillips saw "improvements" in pedagogy and curriculum worth their time. Two or three interdisciplinary courses had been offered in the previous ten years, but virtually no one saw value in a joint program as prepared in the FIPSE proposal during the winter of the 1986/87 academic year. Without funding and the informal approach of being paid to read and to think about curriculum and teaching, Phillips faculty probably would not have apprehended the potential benefits of trying the project. Planners realized the fragmentation in general studies curriculum, lack of community, specialization, and other interests that prevented such a cooperative effort. They became aware of problems in curricular fragmentation nationally by various reports at the time of preparing the FIPSE proposal. Thus they mentioned that their project might prove helpful in overcoming major problems nationally. As it turned out, recognition of internal problems and ideas for solutions, which were paramount in the proposal, actually fit a much larger context and may be extremely helpful with national problems.

Project Description

The key strategy assumptions for the Phillips approach involved faculty development seminars held over two summers, 1987 and 1988. The task was to have faculty choose classic texts and master teacher/scholars to introduce them each week, and then see if improved teaching strategies, instructional materials and dialogue on improvement of general education would ensue. Internally in the 1986/87 academic year an Advisory Committee pursued faculty interests in agreed on texts for the first summer, obtained master teachers, and set up the format for summer study. It obviously involved considerable faculty freedom, cooperation and risk of failure, but the University offset the risk factors with careful selection of competent faculty leadership, promotion among faculty on a personal basis, and the attraction of excellent master teachers. Over the 1986/87 academic year, good advanced planning, promotion and goodwill among the faculty made for reasonable reception of the project by the Spring of 1987. We also advertised \$1,500 stipends for six weeks of study which was sufficient with all the other interesting features to attract the required fifteen faculty to begin the program in the summer of 1987. The University also aimed to share its findings and the seminar experience with faculty from other institutions with similar needs. It made ten \$200 travel stipends available and advertised the project with a program brochure (enclosed) to 500 colleges, mostly independent private colleges or public colleges from our region. On July 6, 1987 we began the first week of faculty development seminars led by master teachers, and it was soon clear that advanced planning and hopes would be realized.

Through both summers, the faculty development phase followed a similar format. The schedule of activities for all of the seminars followed similar patterns. Participants met daily from 9:00 a.m. to 12:00 noon on Monday through Friday. Each week they encountered a new set of texts introduced by an appropriate master teacher (see attached brochure for texts and master teachers, Appendix B). In the first three days, the central concern was the themes, issues, and possible interpretations of the texts themselves: an exercise in close reading. In the first summer, the master teacher was with us on the first day. During the second summer, faculty from Phillips introduced background material on a text. Then the master teacher opened the text on the

second through fourth days. On the fourth day, the participants--with or without the master teachers--explored the special relevance of each text for each core discipline. Participants sometimes broke into disciplinary groups to consider the text in question, and then appointed a spokesman to present their findings to the group. The point here was first that each discipline should examine the text from its disciplinary perspective, and second that all the disciplines should hear what that perspective yields from each text. The final day was devoted to more concrete matters of curriculum and pedagogy, and here again the disciplines sometimes met "in committee" and reported to the whole. The purpose here was that each discipline should discover a use and a place for the text in its own curriculum and invent strategies for engaging students in the study of it.

The most important task of the seminars was to conduct a communal reading of all the texts and so to lay the foundations of shared knowledge upon which curricular coherence or a core could be built among faculty. After the first year, faculty would be familiar with and could refer to all the texts in the Freshman English class (Aeschylus' Oresteia, the biblical text of Genesis, Dante's Inferno, etc.) That foundation would grow text by text, and the treatment of each would fall into three stages. The first stage was the straightforward reading of the text in question, with an acknowledged expert in the material laying out historical context, supplying appropriate methodologies for analysis, and suggesting fruitful lines of interpretation. This initial close reading occupied a significant part of the faculty's time in each seminar, and the close acquaintance was indispensable for the disciplines to use each text to its potential and yet avoid skewing its meaning or adopting it for special interests.

This respect for the integrity of the text became cardinally important for the next stage of discussion, because the object here was to uncover the special relevance of each text for each discipline. That relevance varied widely from one book to the next and from discipline to discipline, but if the material was chosen wisely it would never disappear entirely. Indeed, only classic texts have such wide-ranging relevances. Most every aspect of a work figured in these discussions, and it figured from every disciplinary point of view. There the master teachers earned their money. With prior briefing, theirs was the responsibility of mining each work for these points of disciplinary confluence--whether historical or thematic or methodological--that assured its utility in this enterprise.

The following scenario for the treatment of Dante's Inferno should illuminate a model for this second stage of discussion. After the master teacher, Dr. Rachel Jacoff of Wellesley, introduced the work and conducted a reading, it fell to the participants led by Dr. John Boots, to explore relationships between this and other texts in the core, and between those texts and the general concerns of their disciplines. Historians in the group began the discussion by focusing not just upon the utility of the Inferno as a portable archive, a case study in the ill-effects of the Donation of Constantine, but more importantly as an elaborately wrought philosophy of history. The fact that Dante takes Vergil as his guide implies not just a literary debt between one poet and his predecessor but also a certain relationship between one age and another, between the present and the past. The literary historian then shared this interest in Vergil-as-guide, but for slightly different reasons. For her the figure of Vergil obviously linked Dante with an earlier tradition, but beyond that it suggested a whole line of interpretation: the Comedy as conscious continuation of the Aeneid. For both, the discussion revealed points of convergence in their interest, convergences that can be exploited in their teaching to create new relationships among their

courses. Meanwhile, the art historian discovered interests that overlap with those of both the literary and political historian. Dante's allegorical and typological method, for instance--the method of representing abstractions via the concrete, or discussing present things in terms of past--will raise for the artist the whole issue of representation. And about that issue the literary and musical people found deeply-felt things to say. In our study of Dante, we explored musical representations of his work by Liszt in the nineteenth century. The discussion eventually yielded the assertion that, in his representation of this fictional journey, Dante is seeking to bring into synthesis all the wayward and disparate elements of his cultural inheritance. At that point, the art historian bought in the Gothic cathedral and the philosopher, St. Thomas' Summa, both of them examples of the high medieval urge to unite reason with revelation, Aristotle with Christ. Then the discussion became many-sided, with historians, philosophers, artists, religionists and literary people finding in Dante a point where their interests met.

The point here is not to cite a particular scenario for the discussion of a single text, but only to suggest the kind of interaction that usually took place in the process. It symbolizes the way that a more focused core developed. The great virtue of the process was not merely that participants discovered that they have things to say, each from his or her own perspective, about this work. The benefit is rather that their treatment of the work will reveal a commonality of interest that is frequently ignored or even denied in the life of the specialist. It was therefore cardinaly important that each participant heard all the discussions. Each discipline must be aware of the interest that any text stimulates in the other disciplines. Only this kind of shared knowledge will generate the cross-disciplinary references that will produce integration and coherence in the curriculum. The goal of this stage of discussion in the seminars thus was to create a consensus within the faculty that--however different their surfaces--it is still the case that Dante's Inferno, Bach's B Minor Mass, Darwin's evolutionary theory, and the visions of human society expressed in the "Declaration of Independence" all spring from a single source: the educated imagination.

The third step in the seminars' treatment of each text involved the matter of effective and innovative pedagogy, and it too depended heavily upon the focused expertise of the faculty and master teacher. Since practical demonstration is more effective than theoretical discussion, it happened that this was less a state in itself than an integral component of earlier stages. It frequently happened, for example, that individual participants discovered new and innovative techniques for presenting material just by being apprised of the approaches that other disciplines would take to it. Effective teaching at the level of the core is at least partly a function of the breadth of the teacher's grasp of the material: the English teacher who can bring sociological or philosophical concerns to a literary text will automatically engage a larger proportion of his general audience. Further refining and directing in the seminars occurred by the participants' conscious exchange of teaching strategies and by the communal reading and discussion of selections in educational theory. We read Whitehead, Perry, Kolb and others, but found the concrete representations by master teachers and our own acting out were most beneficial. This was especially true in the second summer. Each week the participants found ways of presenting materials with a fresh approach for the upcoming fall semester. The master teachers who provided particularly stimulating models in the Phillips seminar were Barbara Walvoord (English, Loyola College), who had several interactive styles, Rachel Jacoff (Italian, Wellesley College and Stanford University), with an energetic, wide-ranging mind, Alfred Mann (of the Eastman School) who had an engrossing, personal lecture style, and William

Mallard (of Emory) who worked at the blackboard but pulled huge insights from Augustine by making many comparisons with the present.

This completes the description of the activities that characterized the seminars proper. For the success of the program, however, it was crucial that we devised mechanisms for allowing faculty dialogue to continue beyond the seminar. An obvious method for doing this, of course, was simply to call continued meetings of the core faculty for the purpose of sharing information and coordinating of the business of implementation. This happened after each summer. During the fall of 1987, English faculty worked very hard on the new content for the foundational course in English 1114. Also in the spring with the administration we devised baseline evaluation tools and had a sample of students who took them. In the fall of 1988 the faculty completed and refined the syllabus for the new course (see Appendix C), and other courses began to include components related to English 1114 and the texts studied in the summer of 1988. Other reinforcement came about as well. In the fall of 1987 faculty and students did play for the entire University, an adaptation of the *Oresteia*. The administration supported reinforcement of the coherence approach with special study sessions on writing in the core curriculum. In the fall of 1988 the faculty devoted a special study session on the FIPSE project for the entire faculty. In the same period, two faculty went to a conference at the University of Chicago to observe some of the battles arising on the kind of content for general education curricula. The important leadership of articulate, engaged faculty created an ongoing impact.

Other strategies developed. One was to have faculty who were keen observers sit in and observe colleague courses. This happened in two of the English 1114 classes in the Spring semester of 1988. They became "members" of the class. They injected new insights to aid discussion of texts both directly in and also outside class. They also wrote reports (see Appendix D) to suggest how the project might be improved. Also, core faculty decided to meet regularly in 1987 and 1988 to continue the actual work of the summer seminar, i.e. to read and to discuss texts. At present, those meetings are taking the form of a weekly symposium on Dante and on major masses set to music. The identity of the text, however, is far less important than the character of the meetings, and Phillips will urge its partner institutions to build their follow-up programs around truly substantive materials. Only then will the cross-fertilizing benefit of real dialogue continue.

Project Results

Numerous results of this project should be reported. Certainly a major impact has occurred on faculty, especially the faculty at Phillips who teach in our general studies curriculum. Indeed as an analysis of those results proceeds, it will be clear that results on curriculum are closely related to faculty development. Reform of curriculum is a second major result that needs explication. A third impact area is on students. A fourth set of results should be reported on how faculty from outside of Phillips have observed the project. And a final area of reporting relates to the impact resulting from the broad dissemination of this project, far broader than originally intended. Indeed from the Phillips campus, this project had already cast a shadow in the region and has even gained some national attention.

The FIPSE project began with faculty, for without faculty no major changes can take place in curriculum or in students. The major impact on faculty came first through the six weeks of studying classic texts together. At first, the Phillips faculty were not used to talking with one another in a class-like setting or in a continuous dialogue on teaching and important texts. A review

of comments by faculty at the end of each summer seminar shows that faculty report a positive impact on them personally, their teaching and what they would teach. Almost all expressed the sheer joy of having learned an enormous amount from the reading of classic texts both for their personal edification and also for their teaching of material in the core courses. All concluded it was a great luxury to work with master teachers especially after the second summer. They all elaborated a heightened interest in pedagogy. Most realized that no matter the discipline all were reading major works in various ways. Beyond the clearly literary works, the scientist, Darwin, was reading the natural world, as was the mathematician or even Bach in creating the B minor mass. As Professor Allen remarked "So that I think that seeing different texts and different disciplines, reading different texts, and seeing different people read texts in different contexts. . . we can understand how to help our students become more self-conscious readers in all different kinds of disciplines." In the long run everyone thought they could pass on the understanding that they gained so their students could become more involved and highly educated. Indeed most faculty thought students could see more coherence in the curricula as faculty had come to appreciate interconnections. Faculty reiterated again and again most of aforementioned developments.

To convey the general results on faculty, one cannot begin to suggest the depth of impact from the FIPSE project. Although it is not feasible to explore the impact in depth on all the faculty, a few representations should be noted. Those who probably received the most were the ten faculty who participated in both summer seminars and brought their experiences into the classroom during the 1987/88 academic year. And of the ten, three were professors of English who would first introduce freshmen students to classic texts chosen through the FIPSE program. During the first summer, all found their content objectives fairly well met in what they needed to begin teaching texts not previously part of the freshman curricula. After the first summer, they, however, struggled to complete a new syllabus and make a successful introduction of the texts to students. By the end of the year they thought they had done an adequate job of introducing classic texts to freshmen. By June of 1988 they looked forward to another summer of study with broader objectives than those in 1987. They were looking at the art and practice of teaching the focus of general education rather than simply a study of subject and discipline. During the summer they all found a favorite model of master teacher. As one exclaimed, "Mallard (of Emory University) has been the best master teacher we have had in both summers. . . my purpose of continuing to read and to learn to be responsive to learners was reinforced by this man who shows it in action." Another English professor observed: "Walvoord was supremely useful. Her presentations will change the way I teach." By the end of the two year grant these faculty, who still do not agree on many matters, had adopted many insights from the FIPSE experience and had placed classic texts at the center of the freshman English curriculum.

Faculty who attended only one summer or those who attended both summers expressed similar sentiments and more. All have introduced a classic text or portion thereof into their courses. They all emphasize the value of close reading of texts. They want to continue studying together, and they will pay careful attention on how to apply their insights into their courses during the years ahead. Each has the concern that unless faculty keep working at interconnectedness, then much will be lost. Most have gained the insight that coherence cannot be achieved without careful efforts to dialogue about the structure of curriculum. Indeed, although they see possibilities to increase coherence at Phillips through faculty interchange and curricular work internally, they now fear that coordination of this program with other colleges

may take too much away from the Phillips effort.

Participants who observed the FIPSE program (over forty for at least three days) were very pleased with all aspects of the program. Several planned to speak to their academic deans in hopes that they might attempt a similar program or join Phillips in a new proposal to expand the project. As one participant from a state university observed on August 12, 1988:

I would like to say just one thing briefly. I certainly developed a very healthy respect for the faculty at Phillips because of the intellectual curiosity shown through this kind of endeavor and also the intellectual courage to confront this many works of this complexity. I certainly congratulate you for that. I hope you know how lucky you are in a situation like this, how very remote such an idea would be at many institutions particularly state institutions and larger institutions.

We had most of our visitors during each summer, and most stayed for one week. There were two repeaters from one summer to the next. And one college sent four observers one week and another sent four over two summers. Most stayed a week because they were interested in both the subject or master teacher for the week. In the visitor's evaluation that we gave out each week, we found uniformly positive results (see Appendix I for the form). Almost everyone thought the seminars and arrangements were handled well and met their expectations. Very few pointed to any weaknesses, and those noted were minor, such as the need for more organized social time for visitors or longer time to study each text. Most made very glowing remarks about the quality of master teachers, professionalism of faculty and leadership at Phillips, friendliness and hospitality. All of these observers and even the master teachers remarked frequently on how valuable an experience it was for them. Steve Gustafson, one of the observers from McPherson College, which will join with Phillips in an expanded program in 1989, summarized well what others thought on questions six and seven of the visitor's evaluation.

6. How will your participation in the seminar contribute to curricular reform and coherence at your institution?

McPherson College is pleased to be a satellite location for one of the Phillips University 1989 FIPSE seminars. As one of his major goals, our dean of academic services is emphasizing interdisciplinary cooperation. Through a study of our general education requirements and the establishment of several interdisciplinary classes, our faculty is working to build further curricular cohesion. The Phillips University FIPSE Program can serve us as a model for further development of interdisciplinary cooperation, especially in the core curriculum.

7. Do you have any comments or complaints about the seminar not considered above? If so, what?

Phillips University is to be congratulated upon reaching out to liberal arts institutions and inviting their faculty members to be a part of the FIPSE seminars. I am pleased to have had this opportunity and have grown through the experience.

Clearly the FIPSE project at Phillips has produced profound effects on

faculty, and with faculty development the impact on curriculum and pedagogy has grown as well. Following results chronologically will give a sense of how the impact has broadened the core curriculum at Phillips. Prior to the summer of 1987 all we had was a tacit agreement first among English faculty and then others to explore the possible usage of agreed on classic texts in the freshman and general education curriculum. Faculty for English 1114 reached enough of a consensus by the fall of 1987 to introduce most of the texts studied in the summer of 1987. Since then and for every semester faculty has taught Aeschylus's Oresteia, Plato's Dialogues, Genesis, chapters 1-3, Dante's Inferno, Darwin's Origin of Species, and Freud's Introductory Lectures. Echos of Plato's Dialogues will be heard every term in History 2213, "Western Civilization to 1715" and Philosophy 2003, "Introduction to Philosophy." The Genesis material will also reappear in Religion 1013, "Biblical Literature," taught every term. The Inferno will receive reconsideration in History 2213, "Western Civilization to 1715," offered each year and core courses in political science. And Darwin's Origin will again be considered in the Western Civilization and Introduction to Philosophy sections of the general education core. Snow's Two Cultures will reappear in the Western Civilization course and upper division courses in science; Whitehead's Aims of Education will reappear in major courses in professional education.

Other classic texts introduced in the summer of 1987 did not end up in freshman English, but immediately they found their place in other general education courses. Descartes' Discourse on Method found life in "Introduction to Philosophy" and "Western Civilization" for each term. In the summer of 1987, Phillips faculty studied the Federalist Papers and the Marx and Engels Communist Manifesto, then they appeared with special emphasis in general education courses on U.S. national government and "Western Civilization since 1715," as well as more advanced courses. Indeed it was something of a surprise to find faculty in higher level courses using the texts studied in the summer of 1987 for their courses as early as the 1987/88 academic year. It only proved what faculty had said in the evaluative questionnaire given in August of 1987: faculty believed the seminars had "laid a foundation in faculty dialogue that will lead ultimately to a more coherent curriculum."

Another unplanned feature that grew out of the 1987 summer study was a keen interest in ongoing collaborative efforts through the 1987 academic year. This resulted in numerous curricular enhancements. In late August before the academic year began, the FIPSE group invited Dr. Barbara Walvoord to discuss writing across the curriculum, especially in the core. Several began the school year with more carefully devised reading and writing assignments. Through the fall term, English faculty hammered out a rough syllabus and kept working on the new texts and their teaching through the academic year. In a burst of enthusiasm, a handful of faculty reread Dante's Inferno through the year and discussed their findings each Thursday at noon. The drama department in the fall of 1987 presented one of the summer texts, the Oresteia, in a production that involved forty students and faculty. In the same time frame faculty began to choose six more texts and master teachers to study in the summer of 1988. Faculty with the dean began to think about ways of measuring impact. Warren Bryan Martin, the external evaluator had visited the campus twice and encouraged efforts. Finally at the end of 1987 and early in 1988, after favorable results from a semester's teaching were in, the leaders in the FIPSE project dreamed of an even broader impact.

After attending the FIPSE director's conference in early December, the project director and academic dean, Dr. Shipps, began to talk about dissemination more broadly than doing small pieces for publication, announcing results in conferences or the impact on guest observers. As a result, the

faculty leadership agreed to think on ways of expanding the project to include ten other colleges. Then they agreed to apply for another comprehensive grant from FIPSE by March. Efforts to make a preliminary and final proposal consumed considerable energy in the spring semester of 1988, but other curricular results can be highlighted. Efforts to redesign the English 1114 continued. Baseline testing for the freshman course and student self perceptions were developed and administered. Two faculty from outside the English department observed the teaching in two English 1114 classes taught by the English faculty. These faculty concurred that students were achieving a depth of understanding below the surface of texts. They were comprehending the meaning and significance of classic texts. Both offered several ideas and agreed that faculty should hand out materials to give students more on setting and structure of texts. Both agreed it takes time to develop new approaches, but that Phillips was moving in the right direction.

During the second summer (1988) Phillips faculty studied six more classic texts that would reach beyond one field in general education. As it turned out the faculty agreed to introduce all the texts into at least one general education course. Of the texts studied, DeTocqueville's Democracy in America will probably appear in more courses than others. At least ten courses will refer to this classic. After two years on the FIPSE project, the Phillips curriculum now has at least one classic text studied in all but four areas of the general education curriculum - economics, natural sciences, art and physical science. Phillips faculty aim to involve those areas in future seminars. Certainly after two years on this project, Phillips has accomplished its curricular goal of introducing classic texts to sixty percent of its general education curriculum. And from all the self reports of faculty, they have devised teaching approaches that will be helpful in teaching classic texts (see Pallett's evaluation, Appendix A).

During the autumn of 1988 faculty have continued to reinforce and to broaden their drive to pursue the goals of curricular coherence through teaching classic texts. They are coordinating syllabi and learning materials in the new core curriculum featuring classic texts. They are studying Dante's Purgatorio for a Thursday discussion group and various musical masses during Wednesday luncheon groups. In order to aid the achievement of more coherence, several have begun to work on a canon of classics for the Phillips curriculum. They want to coordinate what is being offered during each semester. They also want to suggest standard editions and to set aside a special section for classic texts in both the University Library and bookstore. Indeed the Advisory Committee on the FIPSE project continues to function creatively, as proposed in the original grant, in emphasizing curricular coherence through the use of classic texts.

Effects of the curricular revisions and pedagogical innovations have certainly impacted on students and quite favorably so far. Students have grasped the new content and have reported high satisfaction in the regular, formal evaluations of English 1114 courses since the fall of 1987. Since the introduction of new content and teaching approaches, the normal number of students have passed these courses. In the fall of 1988 faculty report that students have seemed to enjoy the English 1114 courses even more as faculty have become more comfortable and committed in their teaching of the classic texts curriculum. During the fall of 1988, the editor of the student newspaper commented favorably on the FIPSE project and Phillips leadership when reviewing major issues in higher education. More obviously needs to be processed and evaluated as students work with new features of the core curriculum. Yet the attempt has been to make changes without fanfare, and thus far students have readily accepted the modifications. How coherence will fare in the minds of

students remains unclear. Casual comments from students to faculty about seeing connections from one class to another have already occurred. One must always recognize, however, that an abstract ideal such as coherence will be more of an ideal than a concrete reality at the level of students. Yet in two years students made as much progress as faculty expected. Over the next three years it will be up to those faculty and students to make the student results even more apparent.

Phillips has already disseminated its project beyond the campus. It has within two years created considerable visibility within the region and some notice on a national scale. Among university constituents the FIPSE program has received considerable dissemination. During the first year, word of mouth spread the central ideas among faculty. Press releases on the grant appeared in local newspapers and in Phillips publications. In the region and among independent colleges over five hundred received a brochure outlining program ideas (see Appendix B) and an invitation to send observers. Participant faculty observers, twenty of whom receive \$200, disseminated the project on their own campuses. Most of the observers were from Oklahoma and Kansas institutions, but we had visitors from as far away as New Jersey, Minnesota, West Virginia and Wisconsin. Even after the first year we had faculty from four colleges who talked to or visited us to discuss our efforts in the core curriculum. One of our faculty, Professor Glenn Doyle presented the Phillips program at the regional meeting of the faculty attending CIC workshops in June of 1988. As we began our second year two institutions, Bethel in North Newton, Kansas and McPherson in McPherson, Kansas decided to pursue general education reform and wanted to pursue the Phillips model. About the same time the Oklahoma Foundation for the Humanities published in its Interview a feature dialogue on curricular coherence that included Dr. Shipps' observations on the Phillips program. That publication has a circulation of nearly 20,000, including major figures in education as far east as Washington, D.C. (see Appendix E).

After the second summer of study and receipt of the second grant from FIPSE, dissemination has broadened further to include a clearly national audience. Again the Oklahoma Foundation for the Humanities has highlighted the Phillips program in its winter issue of Interview, featuring Robert Detweiler, our master teacher for the week on Goethe's Faust. In the fall of 1988 the program director of the Council of Independent Colleges asked that Phillips summarize the program for deans attending their annual conference. From that summary statement, five colleges contacted Phillips asking to be considered in the new, expanded program for curricular coherence. Finally, FIPSE itself has encouraged a broadened impact. By granting financial resources for an expanded program over the next three years, it has guaranteed a national dissemination. In the next year ten more colleges will actively participate in the project. FIPSE has mentioned the Phillips project in its publications and conferences that promote FIPSE projects.

The latest result of these dissemination efforts is an invitation to be part of the annual meeting of the Association of American Colleges in Washington, D.C., January 6, 1989. There Phillips will be on the program mailed to 610 public and private colleges that this year stresses the theme: "Overcoming Fragmentation: The Challenge of Connecting Learning." One of their objectives could have been written at Phillips three years ago, for they "ask how institutions can support faculty members who assume leadership in shaping dialogues across the campus and across the curriculum." This will be an excellent forum for addressing the threefold deficiency that Phillips recognized three years ago: a lack of important, agreed on content in the curriculum, the lack of clear interrelatedness in the minds of students and faculty from one course to the next, and the lack of effective teaching at the level of the

learner. What Phillips has discovered and can contribute will be projected to yet another national audience.

Evaluation

The evaluation plan for the two year Phillips project centered on a number of quantitative and qualitative measures. They measured a number of features in the project: 1)the involvement and favorable reaction both of Phillips faculty and faculty from other institutions as observers; 2)the introduction of classic texts into the general education curriculum; 3)the continuation of the project under faculty leadership beyond the endpoint of the grant; 4)the effects of curricular revisions and pedagogical changes on students; 5)various kinds of dissemination both locally and at the regional and national level; 6)completion of the project within the proposed budget; 7)finally, a favorable evaluation by a professional evaluator from outside the Phillips constituency.

To measure the involvement and favorable reaction of faculty we first counted the number who attended and then examined evaluations made by those who participated in the summer seminars. We aimed for twenty-five Phillips faculty and ten faculty from other colleges. We were successful in having twenty-five participate from faculty who teach core courses at Phillips. And eighteen of the faculty or 60 percent, as hoped, have used a classic text in their courses, preparing curricular materials such as syllabi, lectures and handouts to facilitate instruction on these classic texts. Furthermore, on a standard evaluation form given to Phillips faculty (see Appendix F), they all found substantial benefits in understanding classic texts, pursuing pedagogical devices to incorporate in their teaching of classic texts, and in creating a faculty dialogue for more coherence in the curriculum at Phillips. We have exceeded our expectations on the number of colleges represented by faculty observers. Most aimed to disseminate ideas and approaches from the project. Over forty faculty from twenty-three colleges attended the summer seminars over the last two summers. On an evaluation given out to participant observers (see Appendix D), everyone found the week's activities useful for their work as teacher/scholars. The great majority thought that the seminars offered ideas and insight that "might affect curricular decisions" at their institutions. Clearly we have equalled or exceeded our expected outcomes on the matter of faculty participation and preparation of curricular materials. To check on whether faculty at Phillips had introduced or would introduce classic texts (we aimed for 18 core faculty), we compiled a questionnaire of the texts studied. Then we asked FIPSE-trained faculty to indicate which of the texts had been or would be used and in what courses. We were able to have eighteen of our faculty introduce texts within the first year of the program. Three faculty who received training have left Phillips, so we did not have quite the impact on the curriculum that we expected. Still we had an impressive impact on the core curriculum, over sixty percent of the courses, and on several majors beyond the core courses. Indeed, the evaluations show that faculty have clear commitment to classic texts and to future coherence in the core curriculum.

To evaluate the continuation of the project beyond the endpoint of the grant, the original proposal simply asked that Phillips retain an internal Advisory Committee to pursue objectives once grant funds ran out. That Committee exists and currently has several items on its agenda. It is planning internal changes and comparisons in syllabi. It also plans to establish a Phillips canon of classic texts and to have those works specially represented in the bookstore and library. It further intends to continue summer seminars held by at least ten faculty at Phillips for the next three summers. This coming

summer the faculty will pursue Aristotle's Ethics and Picasso's Guernica. As time permits, the leadership has other activities to pursue such as ways to evaluate the projects on students, study group discussions and classroom observation. Clearly by all measures there is no question about the coherence project continuing at Phillips.

By the expansion of the project under a new grant, continuation of the project will have many new dimensions. Phillips has received funding from FIPSE to expand the project to ten other colleges. By that proposal Phillips plans to continue its own program, adding other classic works in science and art, as well as involve other members of the Phillips faculty who teach required courses. It also must follow through on a more sophisticated evaluation of its own students and the faculty at other institutions. Finally, it must recruit, promote and coordinate the efforts of ten other colleges and universities in curricular reforms similar to those accomplished by Phillips over the last two years. Obviously plans for continuation call for major steps particularly in collaboration with other colleges and universities. Success at those steps will be measured according to the FIPSE application (no. 1859), on "Building Curricular Coherence Through the Teaching of Classic Texts at Eleven Colleges."

In evaluating the two year proposal, the most limited results and primitive measures related to the effects of curricular revisions and pedagogical changes on students. Gauging impact of teaching and curricular change is not very sophisticated even among experts in assessment. The methods on the Phillips project were to check whether students passed newly revised courses and whether they rated the new course, English 1114, favorably in the regular course evaluations. By the ordinary means of testing, then, we checked on the success of curricular changes and pedagogical innovations. Clearly three-quarters of the students have sufficiently grasped the issues and meaning derived from classic texts to pass the newly conceived freshman course. And, according to the standardized course evaluations given at the end of each term, the students have reacted as favorably to the course as previous courses. Over seventy-five percent gave 1's and 2's ratings to their course over the last two semesters which means they rate it as either excellent or very good. Phillips did experiment in developing baseline data that might provide distinctive ways of discriminating the specific impact of content gained or attitude self report on classic texts curricula. It developed five questions for its annual ACT student attitude survey, administered each Spring (see Appendix G). It has the baseline results for the Spring of 1988, and will have to wait until 1989 for comparative data. It also created a ten-item multiple choice test for English 1114 (see Appendix H) and gave it as a baseline test. Testers have told us the test was too much of a recall test to determine any long term significance to the project. Currently, under the new grant we are, with the aid of a professional evaluator, attempting to construct a twenty to thirty item assessment that would specifically discriminate on student expectations, attitudes and synthesizing developments related to classic text teaching. Nevertheless, from traditional and common sense measures Phillips has successfully completed what it intended and with results that it views favorably.

On measures of dissemination, completion of project within the proposed budget, and favorable evaluation from a professional evaluator it is not necessary to report extensively. In the section on results for this report it should be clear that Phillips successfully disseminated the project internally, locally, regionally and beyond. It has successfully disseminated in its brochures, newspaper releases, presentations at CIC conferences, hosting of outside observers, articles in the Oklahoma Humanities Interview and obtaining a second grant from FIPSE to expand the project to ten other colleges. On the matter of budget, we have made prompt reports and have stayed within the given

guidelines through the two years. We have not asked for additional funds and seemingly have come within a few dollars of ending with a balanced budget. And on the outside evaluation we had one change in that indicator of our performance. Warren Bryan Martin served effectively for one year and recommended the Phillips project be expanded in the 1988 proposal for a new grant. But larger, pressing commitments on Martin forced us to seek another external evaluator. Early in 1988 we secured the services of Dr. William Pallett, who works at Kansas State University in the Office of Institutional Planning and Research. An Appendix A detailing Pallett's positive report on the Phillips project will be attached. After a personal visit to the campus, personal interviews with faculty, reviews of participant evaluations, the proposal and other relevant documentation, Pallett concluded:

All available information suggests that Phillips University has been successful in identifying an approach which can improve the quality of undergraduate general education. Evidence suggests that the project has been a successful venture. It is a model that other institutions should find most valuable in furthering the objectives of their own undergraduate core curriculums, as well as nurturing faculty cohesiveness and sharing of ideas.

Summary and Conclusions

From very small beginnings, the ideas of a few faculty and their dean, the Phillips project has created a new, exciting emphasis at Phillips. It also has attacked major problems having to do with curricular fragmentation in higher education. The approaches identified and pursued at Phillips have worked well in a short period of time. Clearly without financial support and internal leadership the project had little prospect for success. But with careful planning, implementation and involvement by faculty, substantial changes have taken place. Those changes will endure and are already spreading to other institutions. Thus it now appears the Phillips project will have results impacting more than its students and faculty. It is already a model for other institutions in its reform of the core curriculum.

In conclusion, one could suggest several insights developed into why this was a very successful project. It attacked problems of consequence in higher education today, but it started with a scale that was manageable. It had good faculty leadership and participation on a scale that worked. Much latitude, initiative and responsibility fell to faculty. Sufficient financial means came along to enhance the excitement of ideas and growing commitment. The master teachers were very good and some were simply inspiring. And we did not overburden faculty with reports, extra tasks or responsibilities that they did not largely devise themselves. FIPSE input was quite limited but helpful as we concluded the project and planned to expand it. Helene Scher discreetly guided us along the way and gave a positive boost at the end. We still have not had help in devising better forms of evaluation. Yet heavy-handed administration either from the director or Washington would have slowed or shattered the progress made by a heavily burdened faculty. Admittedly we did not attain all of our ideas on developing course materials or create further forms of evaluation, but given the stress at Phillips financially and with leadership changes, the overall results were astounding. If given a project of great interest and fascination, it is simply amazing to see what faculty will do over two years, especially with intensive study during six weeks in two summers. Reading in their fields and beyond is of keen interest to faculty. So many positive features appeared in this program, it is clear that it will have

considerable staying power. We had established a program and a climate conducive to sustained productivity and creativity. There is no predicting how wide or rapid the spread of this project's impact, but it has even greater potential.

Appendices

- A. Outside Evaluator's Report by William Pallett
- B. Brochures of Summer Seminars, 1987 and 1988
- C. Syllabus for English 1114, Revised in 1987 and 1988, to Center on Classic Texts
- D. Faculty Observer Reports in English 1114, Spring 1988
- E. Interview on "The Humanities and Coherence in the Curriculum," a publication of the Oklahoma Foundation for the Humanities (Winter of 1987), Winter of 1988 is forthcoming, a Summary is Included
- F. Standard Evaluation Forms Used for Faculty Participants from Phillips and Completed Examples
- G. Special Items on ACT Attitude Survey, related to Classic Texts Curriculum
- H. Multiple-Choice Test for Content Comprehension in English 1114 (Baseline comparisons available for students who have and have not taken the class)
- I. Visitor's Evaluation Form and Completed Examples
- J. Miscellaneous Materials
- K. Transcript of Personal, Summative Evaluative Statements by Phillips Faculty on the FIPSE Summer Seminars
- L. Video Clips from FIPSE Summer Workshops at Phillips, 1987, 1988

APPENDIX A

Outside Evaluator's Report by William Pallett

EVALUATION REPORT

Phillips University FIPSE Funded Activity: Achieving Curricular Coherence through the Teaching of Classic Texts

Provided by William H. Pallett
Institutional Planning and Research Service
Manhattan, Kansas
November 14, 1988

In August of 1986, Phillips University received a grant from the Fund for the Improvement of Postsecondary Education (FIPSE) to address the issue of developing curricular coherence in the undergraduate general educational experience. Phillips proposed to address this lack of coherence by teaching classic texts throughout the core curriculum. Each text was to contain ideas fundamental to several disciplines and embody issues central to our Western Heritage. In the first summer of the grant, FIPSE provided support to Phillips for six "Classics Seminars". The classics studied in the first year's seminars would become the centerpiece of study for a required Freshman English course, English 1114. Student exposure to these classics would not end with their Freshman English class. These same classics were also to be included as part of the course content in a number of other core curriculum classes. In the second summer, another series of "Classics Seminars" received support from FIPSE. The six seminars in the second year included classic works which were to be included in a number of general education required courses other than English 1114. None of the classic texts were the focus of attention in more than one seminar.

Each of the week-long seminar sessions brought a master teacher to discuss a selected classic text with Phillips faculty and faculty visiting from other institutions in the region. The master teachers were viewed as recognized scholars and as effective teachers.

The success of this grant was evaluated using a number of quantitative and qualitative approaches. Three of the primary goals of the project were: 1) at least 25 (85%) of the core faculty would participate in the planning and work related to the summer seminars; 2) at least 18 (60%) of the core faculty would include at least one of the classic texts as part of the course content in the general education courses they taught; and 3) the Advisory Committee on the Core Curriculum would be continued beyond the term of the grant. From evidence collected and University staff reports, it appears that Phillips University achieved all of the above goals.

Two measures were planned to assess the effects of the curricular revisions and pedagogical innovations on students. First, at least 75% of the students were expected to grasp the issues and

meaning derived from the classic texts. Course pass rates for classes which used classic texts was the measure selected to assess student understanding of the classic texts. Phillips University staff reported pass rates of well over 75% in the classes that made substantial use of the classic texts.

Secondly, at least 75% of the students are expected to respond favorably to the curricular innovations when surveyed by Phillips University staff. This survey will be administered at the conclusion of the current semester.

Another goal involved disseminating the ideas and approaches used to develop curricular coherence at Phillips to at least ten other institutions. This goal was to be achieved by inviting faculty from other institutions to participate in the seminars at Phillips. Faculty from more than ten other institutions participated in the seminars over the past two summers, and the 31 participants who completed the formal evaluation responded favorably to the seminar experience.

In order to provide some flavor for the responses offered by visiting seminar participants, some representative comments follow:

"The week shed light on my institution's goals and programs and provided materials and ideas for our General Education Committee."

"I plan to report in full to our curriculum review committee about the seminar and about your program as a model for achieving a coherent curriculum."

"I'll start thinking more about how I can bring more interdisciplinary subject matters to my chemistry classes. It's a good start."

"The Phillips University FIPSE program can serve as a model for further development of interdisciplinary cooperation, especially in the core curriculum."

Additional dissemination of the Phillip's approach to developing curricular coherence was, or will be, achieved in conjunction with the Council of Independent Colleges (CIC). This past summer, Professor Glen Doyle, Phillips University English faculty member, gave a presentation summarizing the project activities and outcomes to the regional meeting of the CIC held in Chicago. In addition, the Director of Academic Programs of the Council of Independent Colleges has asked that Phillips staff summarize the project in written form so the Council can forward information about the project to CIC member academic deans.

A predominant intention of the Phillips University FIPSE-supported project was to address a threefold deficiency in undergraduate studies: 1) a lack of truly important content in the curriculum; 2) a lack of cohesion from one required course to the next; and 3) a lack of effective teaching at the level of the learner. The remainder of this report will provide additional evidence for ways in which activities in this grant successfully addressed these issues.

The list of the classic works included as a part of the Phillips core curriculum are identified in the reference key of Table 1. It is beyond this evaluator's expertise to say that these are the most desirable classic texts to have as the center of a cohesive core curriculum. However, they are uniformly recognized as great works and would appear to successfully address a major part of the first identified deficiency of undergraduate studies - content quality.

However, selection of these works addressed only part of the issue of content deficiency. In order for Phillips faculty to appropriately teach these texts, they needed to have as accurate and unbiased knowledge of these classics as could be afforded. The master teachers were charged with the responsibility of providing the seminar participants with these accurate, unbiased interpretations. It would appear that their attempts were successful.

The Phillips faculty members' evaluations of the seminar master teachers were extremely positive. Of the twelve master teachers, only one received an overall negative evaluation by Phillips faculty. As a group, the Phillips faculty evaluations of the other master teachers ranged from good to outstanding. The faculty evaluations would strongly suggest that Phillips staff were successful in selecting and bringing individuals to campus who were skilled in conveying the essence of these classic texts.

The second goal of building curricular cohesion from one class to the next was addressed in each of the seminars as the master teachers spent a substantial portion of their time demonstrating the relevance of their classic text(s) to different disciplines. The master teachers appeared to have been successful in that task. When a group of Phillips faculty who participated in the second summer seminar (about 45% of the total Phillips core faculty) were asked to identify the works they planned to include in their classes during the next year, the results were impressive. Table 1 shows the results of that survey. The goal of developing a cohesive curriculum by including the same classic texts in a number of different classes appears to be well on its way to being achieved. Examples of the extensive inclusion of great texts in a number of disciplines include: Darwin's Origin of Species in English, philosophy, history and science classes; Plato's Dialogues in English, history, philosophy and political science classes; Dante's The Inferno in no fewer than nine

classes in five disciplines (English, philosophy, religion, history, and political science); and St. Augustine's Confessions in ten classes in five disciplines (English, religion, history, political science and science).

Another activity that supports the development of a cohesive curriculum and demonstrates the success of the summer seminars has been the creation of two noon hour study groups by Phillips faculty. The purpose of the groups will be to continue dialogue of the great works that was initiated during the summer seminars. Activities such as these will certainly encourage discussion and cross-fertilization among the disciplines.

The master teachers were also asked to address the third stated deficiency of the undergraduate curriculum by demonstrating and discussing effective pedagogical approaches to teaching. The master teachers' success in these efforts might best be summarized by reporting faculty comments taken from their seminar evaluations which relate to pedagogical issues:

"I anticipate that I will use some form of testing to determine where students are to begin a class. Walvoord presented some outstanding methods for reading a text and developing a paper."

"Walvoord was supremely useful. Her presentation will change the way I teach."

"I will probably teach the Confessions at some point --- and will try to incorporate Mallard's manner in everything else I teach."

"I hope to give my students more opportunities to solve problems, to be creative, and to engage in critical thinking."

"Most of us have a strong desire to improve our teaching, to engage our students, and to inspire them to continue their lifelong learning. Sharing of ideas about teaching helps us achieve our goals of self-improvement in our educational enterprise."

"(I plan) to make more structured writing assignments in my classes, attempting to sequence so that skills build."

"I want to focus more on teaching students to read texts than on surveying large amounts of material. This leads to reading as a means of getting at the issue of how we know and understand. How do texts relate to knowing and understanding the human condition? A whole new set of questions has been raised."

"I intend to make more direct use of many classic texts in a number of my classes. As I find out more about how other professors are using seminal texts, I will be able to design key lectures in a true spirit of collaborative learning and teaching."

"Whitehead was most helpful. I will be much more aware of these stages as I teach different levels of students."

The self-reports of faculty indicate that pedagogical issues are being addressed, and new and different ideas are being implemented.

When obtainable, the student survey data should provide further information with regard to the success of the project in addressing pedagogical issues.

In addition to the information provided by Phillips University staff, this evaluator was invited to campus to visit with participating faculty and administrators about the project. Comments about the FIPSE program were uniformly positive. The seminars themselves were viewed by faculty as truly high quality professional development opportunities.

While the faculty were initially excited about the opportunities that the summer programs would afford them, they stated they didn't anticipate the lasting effects of the summer seminars. More than one faculty member mentioned that discussions about ideas and issues related to teaching and learning increased substantially during the 1987-88 academic year. Other faculty talked about the more positive collegial environment that had developed between seminar participants following the 1987 summer seminars, and how the 1988 seminars continued to strengthen their sense of being involved in a common enterprise.

All available information suggests that Phillips University has been successful in identifying an approach which can improve the quality of undergraduate general education. Evidence suggests that the project has been a successful venture. It is a model that other institutions should find most valuable in furthering the objectives of their own undergraduate core curriculums, as well as nurturing faculty cohesiveness and sharing of ideas.

Of course, the most valuable assessment of a project of this nature will come some years from now when the students who have participated in this type of core curricular experience can reflect on how the exposure to these great works has influenced their lives. It is hoped that some sort of longitudinal evaluation plan will be devised to make these all important assessments.

Table 1
Classic Texts Taught in a Sample of Phillips University Classes
(Text Key on Next Page)

Course	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Eng 1114			X	X	X	X	X		X								
Eng 1114	X	X	X	X	X	X	X		X	X	X						
Eng 1114	X	X	X	X	X	X	X		X								
Eng 2413										X				X			
Eng 3334												X					
Eng 3613							X										
Eng 4553												X					
Mth 1523																	X
Phil 1003																	X
Phil 2003			X		X	X		X	X								
Phil 3103					X		X		X								
Rel 1013						X											
Rel 2023										X				X	X	X	
Rel 2043							X	X					X				
Rel 3103						X											
Rel 3243													X				
His 1113			X				X			X				X			
His 2213				X	X	X	X	X				X			X		
His 2223	X		X						X	X	X		X				
His 3143														X			
His 3213							X								X		
His 3223								X				X					
His 3243													X				
His 3253	X								X								
Pls 2103										X				X			
Pls 2363											X						X
Pls 2453					X		X				X			X			X
Pls 3143														X			
Pls 3273														X			
Pls 4453				X	X		X			X	X			X	X		X
Pls 4993												X					
PSc 1715																	X
Sci 3003	X		X					X						X			
Bio 3173																	X
Chm 3215																	X
Chm 3225																	X
TOTAL COURSES	4	1	5	3	6	5	9	5	5	7	5	5	4	10	4	1	9

Classic Text Reference Key

1. Snow, Two Cultures
2. Whitehead, Aims of Education
3. Darwin, Origin of Species
4. Aeschylus, Orestela
5. Plato, Dialogues
6. Old Testament, Genesis, Ch. 1-3
7. Dante, The Inferno
8. Descartes, Discourse on Method
9. Freud, Introductory Lectures
10. Jefferson, The Declaration of Independence
11. Marx and Engels, The Communist Manifesto
12. Shakespeare, Hamlet
13. Goethe, Faust
14. Tocqueville, Democracy in America
15. St. Augustine, Confessions
16. Bach, Mass in B-Minor
17. Mathematical Thinking/Problem Solving

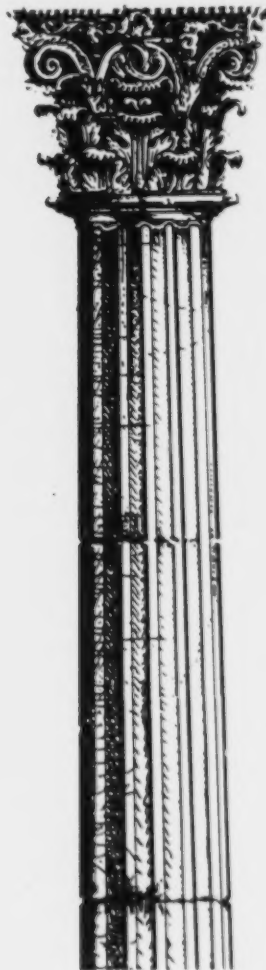
APPENDIX B

Brochures of Summer Seminars, 1987 and 1988

APPENDIX B

**Curricular
Coherence
and Faculty
Development**

Phillips University



Curricular Coherence and Faculty Development

Phillips University announces the second faculty development seminar of its two-year project "Achieving Curricular Coherence Through the Teaching of Classic Texts." The program is supported by a grant from the U.S. Department of Education's Fund for the Improvement of Post-Secondary Education (FIPSE).

This second of two seminars will involve Phillips faculty from several disciplines and will focus on texts that Phillips students encounter in their required courses. The "readings" will range from St. Augustine and Goethe to Bach and classic problems in mathematics — each work occupying a critical position in the history of Western thought and embracing issues common to several disciplines.

The seminar sessions will be conducted by six nationally known teachers and scholars, recognized as experts in their fields. Under the guidance of these master teachers, Phillips faculty will explore the continuing relevance of each classic work from a variety of disciplinary perspectives and discuss strategies for presenting it in the classroom.

THE PROGRAM

"Achieving Curricular Coherence Through the Teaching of Classic Texts" was conceived by Phillips* as a means of addressing the fragmentation and incoherence that national studies so frequently cite as problems throughout American higher education. To this end, the Phillips faculty has proposed first to introduce a closely interrelated set of major texts into the university's core curriculum. Secondly, it plans a concurrent program of faculty development in which core instructors will explore effective methods of teaching those materials to beginning students. The ultimate goal, of course, is to enable the faculty to present these texts in ways that will lead students to discover unexpected connections among their required courses.

Efforts of the first year focused upon English 1114, required of all students in the freshman year. This course is now shaped around a chronologically arranged set of seminal works chosen for their relevance to all disciplines in the curriculum. The course will not only cultivate student skills in reading, writing, and critical thinking, but it will also familiarize students with texts, issues, and ideas that will recur throughout their general education.

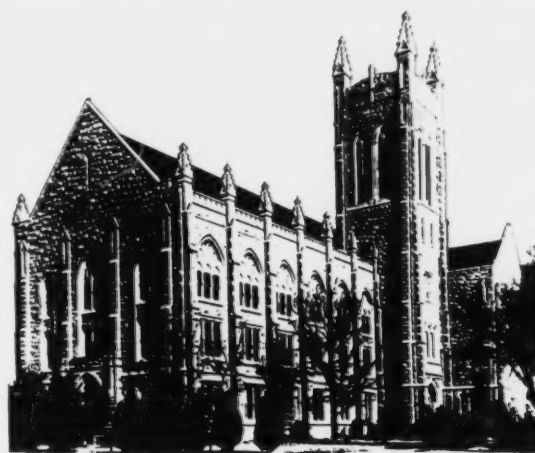
The second stage of the program will now introduce another set of "texts" to be distributed throughout the remaining core courses. These were chosen for their relation to the content of English 1114, for the cross disciplinary dialogue they set up, as well as for their application to specific disciplines. This second list of texts is the focus of the present faculty seminar scheduled for the summer of 1988.

*The project was conceived and the grant written by Dean Kenneth Shippy and Professors James Allen, John Boots, and Glenn Doyle.

When both sets of texts are in place, a network of inter-related ideas and issues will extend throughout the general studies curriculum. Students in each core course will hear echoes of issues encountered in earlier core courses, and faculty will be able to amplify those echoes because they will know not only the texts themselves, but how other disciplines are treating them.

An Invitation:

Phillips University is interested in sharing its findings with institutions with similar needs. It invites interested faculty or administrators from other institutions to come to Enid, talk with members of the Phillips faculty, and observe portions of the seminar. A limited number of \$200 travel stipends is available. For more information contact James Allen, FIPSE Project Director, Phillips University, Box 2000, University Station, Enid, OK 73702, (405) 237-4433.



Seminar Schedule

The 1988 seminar meets July 4 to August 12 with each week devoted to a particular text or work. The usual pattern will involve one day devoted to brief contextual presentations by qualified Phillips faculty to focus the week's efforts. Then there will be three days of conversation with the visiting master teacher, during which participants will study the "text," confront its major ideas and issues, and explore the disciplinary relevance of those issues. Friday's session will consist of a roundtable discussion of the relevance and utility of the texts, with short presentations from each discipline on tactics and strategy for presenting the works in the classroom.

CALENDAR: Topics, Texts, and Master Teachers

WEEK 1: July 4-8 (Colorado Field Camp)

Topic: Pedagogical Approaches to Textual Interpretation

Text: William Shakespeare, *Hamlet*

Master-Teacher: Barbara Walvoord

Associate Professor of Writing, Loyola College
Ph.D. in English, University of Iowa, 1976
Founder and director of Baltimore Area Consortium for Writing across the Curriculum, the Maryland Writing Project, and the pioneering Writing across the Curriculum at Central College, Pella, Iowa (1970-1980)

Author of *Helping Students Write Well: A Guide for Teachers in All Disciplines* (1982) and *Three Steps for Editing Your Writing for Style, Grammar, Punctuation, and Spelling* (1988)

Writer and director of 13 funded grant proposals since 1970

WEEK 2: July 11-15

Topic: Mathematical Thinking: Problem Solving and Modelling

Text: Selected Classical Mathematical Problems

Master-Teacher: A. Wayne Roberts

Professor of Mathematics, Macalaster College
Ph.D. in Mathematics, University of Wisconsin, 1965

Author of *Introductory Calculus* (1968, 1973), *Faces of Mathematics* (1978, 1982), and *Elementary Linear Algebra* (1982, 1985)

Visiting Scholar, University of Washington (1971-72) and M.I.T. (1978-79)

Member, Mathematics Association of America
Committee on the Undergraduate Program

Selected by *Change* magazine as "one of 25 outstanding college and university teachers in the fields of economics, mathematics, and philosophy"

Winner of Thomas Jefferson Award for Outstanding Teaching, 1984

WEEK 3: July 18-22

Topic: A Classic(al) Romanticism?

Text: J.W. von Goethe, *Faust, Part 1*

Master-Teacher: Robert Detweiler

Professor of Comparative Literature, Emory University

Ph.D. in English, University of Florida, 1962

Author of *Four Spiritual Crises in Mid-Century American Fiction* (1963), *Saul Bellow* (1967), *Iris Murdoch's The Unicorn* (1969), and *Story, Sign and Self: Phenomenology and Structuralism as Literary Critical Methods* (1978)

Visiting Professor of American Literature, University of Salzburg (1971-72), University of Hamburg (1976-77, 1981), and University of Regensburg (1983)

Director of the Graduate Institute of the Liberal Arts, Emory University, 1974-82



Curricular Coherence and Faculty Development

WEEK 4: July 25-29

Topic: Tocqueville on Politics and Society

Text: Alexis de Tocqueville, *Democracy in America*

Master-Teacher: Whitney Pope

Professor of Sociology, Indiana University
Ph.D. in Sociology, University of California, Berkeley, 1970
Author of *Durkheim's Suicide: A Classic Analyzed* (1976) and *Alexis de Tocqueville: His Social and Political Theory* (1989)
Recipient of major research grants from the National Institutes of Mental Health (1971-72, 1975) and the National Science Foundation (1971-74, 1975-77)
Visiting Professor, Nankai University, People's Republic of China, 1987

WEEK 5: August 1-5

Topic: The Autobiography of Conversion

Text: St. Augustine, *Confessions*

Master-Teacher: William Mallard

Professor of Church History, Candler School of Theology, Emory University
Ph.D. in Religion, Duke University, 1956
Author of *The Reflection of Theology in Literature: A Case Study of Theology and Culture* (1977) and *Language and Love: Introducing Augustine's Religious Thought* (1988)
Pi Delta Epsilon Outstanding Faculty Award (1968) and Emory Williams Distinguished Teaching Award, Emory University (1981)

WEEK 6: August 8-12

Topic: The Baroque

Text: J.S. Bach, "Mass in B Minor"

Master-Teacher: Alfred Mann

Professor of Musicology, Eastman School of Music, University of Rochester
Professor emeritus, Rutgers University, 1980
Editor and translator of Fux's *Gradus ad Parnassum* (1938, 1943)
Author of *The Study of Fugue* (1958), *Handel: Composition Lessons* (1979) and *Theory and Practice: The Great Composer as Teacher and Student* (1987)
Guest conductor in New York, Philadelphia, Boston, Berlin, Leipzig, and Göttingen
Editor of performing editions of Bach's "Mass in B Minor" and Handel's "Messiah"





PHILLIPS UNIVERSITY
Enid, Oklahoma

APPENDIX C

Syllabus for English 1114, Revised in 1987 and 1988, to Center on Classic Texts

ENG 1114: INTRODUCTION TO LANGUAGE
Description and Rationale

Texts: Aeschylus. *Oresteia*. University of Chicago Press, 1953.

Plato. *Dialogues of Plato*. Bantam, 1986.

Bible (Creation, Fall, Exodus, et al.).

Dante. *Inferno*. New American Library, 1954.

Loren Eiseley. *The Immense Journey*. Vintage, 1957.

Charles Darwin. *Origin of Species*. Mentor, 1958.

Sigmund Freud. *Intro to Lectures on Psychoanalysis*.
Norton, 1966.

English 1114 is an intensive writing course. Its primary goal is to impart to students the ability to express themselves clearly and cogently on a variety of topics, on a variety of occasions, to a variety of audiences. In this the course is fundamental: it seeks to provide a foundation for the on-going and cross-curricular concern for linguistic skills that Phillips University calls Writing Across the Curriculum. Students will build unconsciously upon this foundation in virtually every course they take and will be asked to expand it consciously in future courses designated as "writing intensive." The end-in-view of all this, of course, is that liberating facility with language that is fundamental to any definition of liberal arts.

A glance at the booklist for the course may seem to contradict our assertion about the priority of the writing goal: none of these seven books seems to be "about" writing. The bibliography was chosen deliberately, however, and it reflects the basic premise of the course: that reading and writing are activities inextricably bound together. The student who does not know how to read will simply be unable to write, no matter the quality of his or her "grammar." In the first place, such students will have little to say except on the most personal of topics. In the second place, they will have only untutored instinct to guide them in how to say it. To try to teach writing as an activity separate from reading is worse than an error in tactics; it is an insult to the student and ultimately a crime against our culture.

Accordingly, then, we have chosen to organize English 1114 around a collection of important primary texts, chosen because each occupies a prominent place in the development of Western thought and literature. These texts will impart to the course its distinctive flavor even while they furnish the matter upon which students exercise their skill in writing, reading, and thinking. The readings will raise issues for thought and models for those exercises. Most importantly, however, the guided activity of

reading them will train students in ways of thinking about their own materials as writers, and in the necessity of approaching each writing project as unique. Unlike Shakespeare's rose, reading is not just "reading." One approaches a scientific description in one way, a political utterance in another way, a philosophical argument in a third, and a poem in yet a fourth. And these differences are in kind, not just degree. One searches the description for its facts, but approaches the philosophical text analytically and the political statement synthetically. These differing approaches are necessary because the writers' purposes have in each case forced them to think differently about their materials.

Practiced readers shift gears automatically as they approach different kinds of texts, because experience has given them an almost intuitive understanding of the different aims and materials of each type. And practiced readers are therefore better writers. Many American eighteen-year-olds, however, lack that experience, and so approach each project, whether in reading or writing, as if it were like every other such project. Hence their difficulty in reading complex texts and in writing about them--indeed their difficulty in writing generally.

We have said nothing thus far about the basic mechanical matters of spelling, punctuation, and sentence structure--those "basics" to which people are forever encouraging a return. Obviously we cannot neglect these. But we hope it is equally obvious that we cannot teach them as ends in themselves. For most students the matter of mechanics can be relegated to the editing process: a brief explanation in class followed by marginal comments will normally suffice. To allot more time to such matters is to mislead students into thinking that good punctuation or spelling equals good writing. Actually, good punctuation equals effective editing, and skill at the task arises not from knowledge of grammar but out of acquaintance with the standards of usage. The style manual that students will purchase and the word-processors they will write on will shorten and simplify that process.

The fundamental assumption of English 1114, then, is that good readers will stand a better chance of becoming good writers, if only because the act of careful reading will force them to think differently about their material as the rhetorical context changes. The act of reading, in other words, will demonstrate that reports must achieve chronological sequence, that arguments must achieve rational sequence, and that persuasion must anticipate objections and conceal deficiencies. These principles can be presented abstractly, of course, but whether such theoretical presentation actually constitutes "teaching" is debatable. The great danger of teaching writing principles only as principles is that they will remain inert, divorced from the experience of daily communication. The virtue of the reading approach, on the other hand, is that it does not just preach the necessity of logical sequence in argumentation; it demonstrates it by placing students on the receiving end.

All the demonstration in the world will be futile, of course, without practice, and English 1114 will provide abundant opportunity for that. In addition to the three major essays required in the course--and the several revisions required for each--students will do approximately 30 shorter writing projects, linked to readings in both content and method: students will read analytical pieces and analyze arguments; they will read persuasive pieces and critique the handling of evidence; they will read imaginative texts and defend their interpretations of them. Course readings will therefore provide not just models for different kinds of writing, but an introduction to different ways of thinking. And because those readings will be drawn from a variety of disciplines, that introduction will be broad indeed.

English 1114 thus becomes not just an isolated course called "Freshman English," but a broad-based introduction to general studies. The long-term goal of the course is to lay the foundation both in material and method for a coherent, liberal, and liberating education. The texts themselves will generate coherence of one sort: students will re-encounter the texts, issues and ideas of English 1114 throughout the remainder of their core courses. Indeed the general education program at Phillips University is designed specifically to occasion such re-encounters. Beyond this, however, another and more fundamental sort of coherence will emerge from the ways in which students are asked to deal with these texts: the modes of thought and the ways of knowing introduced here will form the core of their intellectual lives, both in college and beyond.

We would end with a caveat to the student. People become good writers, good readers, and good thinkers in the same way they become virtuoso violinists or master craftsmen: only over time and by diligent application. You are engaged here not in a single action called "learning to write," but rather in a process. That process may be a lengthy one, but there is nothing arcane about it; commonsense, perseverance, and commitment are the important ingredients. English 1114 cannot, by itself, turn you into a finished stylist. With your cooperation, however, it can build that degree of taste, those critical habits of mind, and that thoughtful kind of self-criticism that will, over time, bring the process toward completion. And the more energetic your commitment, the swifter will be your progress.

ENGLISH 1114: INTRODUCTION TO LANGUAGE
Sections 02 and 04, Autumn, 1988

John Boots, Instructor
Office: Zollars 105
Hours: TH 8-12 or by appointment

COURSE REQUIREMENTS

READING ASSIGNMENTS:

A glance at the course calendar will show that English 1114 is largely a reading course. The reading list is fairly long, and the texts are significant primary documents that will require close attention and several re-readings. Class discussions will be designed to help you understand what you have read and thus to give you facility in the art of critical reading, but those discussions will be meaningless unless you have done the reading first. Furthermore, the writing assignments--on which your grades will be based--will all derive from the reading. The first requirement for success in the course, then, is that you **actually do the reading**. Such guides as Cliff's Notes and Monarch Notes, though perhaps useful as an aid on your first trip through a text, are no substitute for reading the work itself. Used by themselves, these guides constitute a trap from which it will be difficult to extricate yourself.

WRITING REQUIREMENTS:

Writing assignments for the course will be of four types: informal exercises, short position papers, major essays, and essay exams. The assignments will be related in series, building-block fashion, so that shorter and less-formal assignments constitute necessary stages in the writing of larger and more formal productions.

Informal Exercises: These are idea-gathering exercises designed to focus your reading and generate ideas for class discussion. Since their purpose is primarily pedagogical, they will not be turned in but should be filed in a portfolio you will keep during the semester. Each informal exercise will contribute in some way to the writing of a more formal piece.

Position Papers: These are mini-essays of a page or two written in answer to narrowly defined questions about particular works. In spite of their short compass they are to follow the essay form rigorously: strong statement of thesis followed by well-developed support followed by solid conclusion. These papers need not be typed but they should nonetheless represent careful, thoughtful work. Do a rough draft first, then edit and revise it. After the first few weeks you will probably find it easiest to produce them on the word processors. You will write 12-14 position papers in the course of the semester--an average of one per week. Because they are so frequent, they may not be revised for a higher grade. They must be turned in on time; **no late position papers will be accepted.**

Major Essays: These are formal papers, 4-5 pages in length, written to illuminate some major aspect of a single work. The major essays represent your very best work. They are to be well organized, coherently argued, cleanly typed, and edited to the point where they are error-free. The paper you turn in should represent at least three stages of work: a rough draft, an initial revision, and an edited and polished final version. Do not turn in a rough draft. You will write three major essays during the course of the semester and will have the opportunity to revise each of them, if you choose, for a higher grade. Your final grade on each paper will be the average of the grade on your first version and the grade on your final revision. The revising process will be easiest if you do your work on the word processors.

Essay Exams: There will be five exams in the course, all of them essay and none of them comprehensive. Each will be in the nature of a unit test covering one small cluster of texts. The questions will be synthetic: they will ask you to discover similarities or points of significant contrast among two or more texts. These exams will be written in class, but you will be given broad hints about the nature of the question in advance and will be allowed to refer to texts and class notes as you write. Your prose need not be of the polished sort expected in formal essays, but your answers must be coherently organized, well documented, and must follow the essay form rigorously.

GRADING

Your final grade for the course will be determined as follows:

Average of 10 best Position Papers	33.33%
Average of three formal essays	33.33%
Average of five examinations	33.33%

Total	100%

ATTENDANCE

Class attendance is mandatory. The penalty for the first eight cuts will be only indirect: you will know less about the works under discussion and so will perform less well on the writing assignments. **THE NINTH CUT BRINGS AUTOMATIC FAILURE.** In other words, you cannot pass this course if you miss more than eight class sessions. The wisest policy, of course, is to miss none.

CALENDAR OR READINGS AND ASSIGNMENTS

Week of August 26

Period 1:

Course Introduction
Goals, objectives, requirements
Computers
Distribute Hutchins essay; define assignment

Week of August 29

Period 1:

Read: Hutchins, "Autobiography of an Uneducated Man"
Write (informal): Outline the argument of this essay:
I. Problem
II. Solution
III. Conclusion
Discuss: Nature of argument
Concrete to abstract: the generalizing process
Hutchins' definition of the problem
Shape of an essay

Period 2:

Write: One-page essay defining Hutchins' solution
Discuss: Define "liberal arts" and "great books"

Period 3:

Discuss: Freedom within the tradition
Application of Hutchins to Eng 1114
Introduce Aeschylus
Study questions for first 800 lines:
What is Chorus thinking about?
What their attitude toward the war?
Toward Clytaemestra?
What is their mood?
What are their hopes for the future?
Why?

Period 4:

Discuss: The essay: Guide to the 3-part structure
(see p. below)
Critique sample of Hutchins essay

Week of September 5

Period 1:

Read: "Agamemnon," Introduction and lines 1-800
Write (informal): Answer study questions (see Period 3)
Discuss: Background as Chorus remembers
Past operating in present
The Curse

Period 2:

Read: Finish "Agamemnon"
Write (informal): List Clytaemestra's reasons for killing the king
Discuss: Vengeance masquerading as "justice"
Roles of Chorus and Cassandra

Period 3:

Write (formal): One-page essay defining Clytaemestra's conception of "justice" in "Agamemnon"
Discuss: What is the "curse" on the house of Atreus?

Period 4:

Read: "Libation Bearers"
Write (informal): List Orestes' motives
Discuss: Oresteia as historical fable
Oresteia as argument
Critique: Sample "Clytaemestra" paper

Week of September 12

Period 1:

Write (formal): One-page paper comparing Oreste's motives with Clytaemestra's
Discuss: The role of Apollo

Period 2:

Read: Begin "Eumenides"
Read student essay
Discuss: Critique student essay
"Libation Bearers": Anarchy vs. despotism
"Eumenides": Apollo and the Furies

Period 3:

Read: Finish "Eumenides"
Write (informal): In separate columns, list what Furies seem to want and what Apollo seems to want
Discuss: Nature of the "debate"

Period 4:

Write (formal): One-page essay explaining the nature of the compromise in the "Eumenides"
Discuss: Historical movement of the Oresteia
Assign: FIRST MAJOR PAPER (due Friday, Sept. 23)
The question: How does the conception of justice evolve through the three sections of the Oresteia?

Week of September 19

Period 1:

Read: Dialogues of Plato, Introduction, pp. vii-xxii
"Apology," pp. 1-26
Discuss: Introduce Socrates and historical context
Organization of "Apology"

Period 2:

Write (informal): Paragraph defining the charges against Socrates

Discuss: Socrates' introduction and method

Period 2:

Write (formal): One-page paper explaining what Socrates achieves by answering the "old" charge

Discuss: Relation between old and new charges

Period 3:

Discuss: Second and third "speeches"

Query: Why does Socrates not plead seriously for a lesser punishment?

Period 4:

Review "Apology" and Oresteia

Introduce exam question

Week of Sept. 26

Period 1:

MAJOR PAPER ON AESCHYLUS DUE

Review "Apology" and Oresteia

Period 2:

ESSAY EXAM OVER PLATO AND AESCHYLUS (Consider Socrates as "stage four" in the evolution of justice).

Bring "blue books" to class.

Period 3:

Read: Genesis, chapter 1

Discussion: Study questions (see attachments, p.)

Period 4:

Discussion: Day Six--the specialness of mankind
"Fact" versus "truth"

Week of October 3

Period 1:

Read: Genesis 2, 4-25 (Creation II)

Discuss: Comparison with Creation I: contradiction or complement?

Write: One-page paper describing the conception of God that emerges from Genesis 1.

Period 2:

Read: Genesis 3 (the Fall Story)

Discussion: The nature of Eve's sin. What is she tempted to?

Period 3:

Discussion: Etiology and the punishment (What does this story explain?)

What conception of justice is at work here?

Compare with Socrates.

Period 4:

Read: Genesis 4, 1-16 (Cain and Abel)

Discussion: Are the "facts" of this story consistent with earlier stories?

What conception of divine justice emerges from this story?

Week of October 10

Periods 1 and 2: MID-TERM RECESS

Period 3:

Read: Exodus, chapters 1-18

Write: IN-CLASS QUIZ OVER EXODUS

Discussion: General shape of the story

Period 4:

Write (formal): What conception of God and man emerges from this story?

Discussion: Comparison with earlier Biblical narrative

Week of October 17

Period 1:

ESSAY EXAM OVER OLD TESTAMENT NARRATIVES (The exam will focus on the conception of justice that emerges from these stories. Bring "blue books" to class.)

Period 2:

Read: Dante, Inferno, Canto I

Discuss: Outline of whole Divine Comedy
Dante's Universe
Significance of "3"

Period 3:

Re-read: Inferno, Canto I.

Discuss: Allegory and the "Letter to Can Grande"
Relation between Dante's journey and Exodus
Literal details of Canto I (Be able to recount them.)

Period 4:

Read: Canto II

Discuss: Identity of Virgil

Virgil as Human Reason

QUERY: Who are the "three ladies" who sent him?
Why that particular chain of command?

Week of October 24

Period I:

Read: Cantos III-V

Discuss: the Vestibule and free will

Limbo and the limitations of reason

QUERY: How does Dante cross Acheron? Why is that mode of crossing significant?

Period 2:

Re-read: Canto V

Write (formal): Define Francesca's character. (What is the character flaw that leads her to commit the sin that results in her damnation?)

Discuss: Freedom of the will
Francesca and her sin

Period 3:

Read: Cantos VI-VII

Write (informal): Compare the transitions Dante and Virgil have so far made from one circle to the next. How concrete are the descriptions? How aware does Dante seem to be of his movement?

Discuss: Comparison of the sins of 1st 5 circles

QUERY: Is the downward progress moral or only geographical?

Period 4:

Read: Cantos XII-IX

Discuss: Dante's reaction to Filippo Argenti
Virgil's discomfiture

QUERY: What do these two events mean for Dante's spiritual progress?

Week of October 31

Period 1:

In-class exercise: Diagram Dante's experience in upper Hell

Write (informal): Compile a list, in order, of the **ten most critical** experiences in Cantos I-IX. Be prepared to explain and justify your choices.

ASSIGN: MAJOR ESSAY # 2 (Due on Wednesday, 9 November)

Period 2:

Read: Cantos X-XI

Discuss: Organization of Hell
Sin as descent from reason
Sin as descent into selfishness

Period 3:

Read: Cantos XII-XVII

Write (formal): In a one-page essay, explain why murder should be the **least** of the sins of violence.

Discuss: Organization of sins of violence

Period 4: **NO CLASS**

Week of November 7

Period 1:

Read Cantos XVIII-XXX

Discuss: Nature of malice
Organization of Malbolgia

QUERY: Why should such sins as hypocrisy and flattery lie deeper in Hell than lust or murder?

Period 2:

Read: Cantos XXXI-XXXIV

Discuss: Compound fraud and the topography of lower hell

Period 3:

Conclusion: the time scheme of the journey

MAJOR ESSAY #2 DUE

Period 4: **ESSAY EXAM ON INFERNO**

Question will focus on conception of justice in Inferno
(as work, not as place).

Week of November 15

Period 1:

Read: Darwin, Origin of Species, Chapter 1

Discuss: Why are there more varieties of domestic pigeons than of wild pigeons?

Period 2:

Read: Origin, Chapter 2

Write (formal): Write a short essay explaining why Darwin is interested in the fact that species in large genera show more variety than species in smaller genera

Discuss: Testing the hypothesis

Period 3:

Read: Origin, Chapter 3

Discuss: Why is it significant that most of the offspring produced in any generation fail to survive? What determines which die?

Week of November 21

Period 1:

Read: Origin, Chapter 4

Discuss: If varieties in nature and varieties in domestic breeds are produced by parallel processes, what in nature plays the role of the breeder? What is natural selection? What circumstances favor the operation of natural selection? What is sexual selection?

Period 2:

Read: origin, Chapter 15 ("Recapitulation")

What is the strategy of Darwin's argument? Which is prior for Darwin, theory or observed fact? How does he test his theory? What would constitute "proof" of the theory? What would constitute "proof" for opposed theories?

Periods 3 & 4: **THANGSGIVING RECESS**

Week of November 28

Period 1:

Read: Eiseley, Immense Journey, Chapter 1
Write (formal): To judge from Chapter 1, what does Eiseley's title mean?

Period 2:

Read: IJ, Chapter 2
Discuss: Journey motif
Assign: **MAJOR ESSAY #3** (due Wednesday, December 7)

Period 3:

Read: IJ, Chapters 3-5
Discuss: What are the "journeys" figured in these chapters?

Period 4:

Read: IJ, Chapters 6-8
Write (formal): How does the evolution of Homo sapiens differ from animal evolution?
Discuss: The "dream" animal
Eden metaphor in human evolution. What is the "fall?"

Week of December 5

Period 1:

Read: IJ, Chapters 9-10
Discuss: If Homo sapiens is unique, what explains that uniqueness?

Period 2:

Read: IJ, Chapters 12-13
Discuss: What is the "secret of life"?

Period 3: **FORMAL ESSAY # 3 DUE**

Discussion: Compare Eiseley and Dante as pilgrims

Period 4: **ESSAY EXAM ON EISELEY**

Topic: thematic structure of Immense Journey.

Week of December 12

Period 1:

Read: Freud, Introductory Lectures, 1-2
Discuss: premises of psychoanalytic theory

Period 2:

Read: IL, 3-4
Write (formal): Adopting the voice of Dante Alighieri, respond to Freud on the subject of his theory of the unconscious.
Discuss: Implications of theory of unconscious for traditional doctrine of free will

Period 3: **LAST DAY OF CLASS**

Read:

Discuss: Freud, Darwin, and the priority of theory over
"fact"

FINAL EXAMINATION will be written during finals week.

The question: You have encountered the materials of this course in chronological arrangement, and that order has emphasized certain relationships among the texts and concealed others. For your final essay, you are to **re-arrange** these texts in order to reveal different relationships--and thus to make a different course. Your essay should consist of an explanation and defense of the order you select and should contain a description of the course that would result.

THE SHAPE OF AN ESSAY:

Guidelines for the Three-Part Structure

There are an infinite number of ways to organize an essay, and as you gain experience in writing you will explore an increasing number of them. If you are in doubt about how to approach the organization problem, however, you can always resort to the simplest structure of all: the thesis/support/conclusion pattern. It may not be the most sophisticated method, but it always seems to work. Following it, you will divide your argument into Aristotle's three basic parts: beginning, middle, and end.

THE INTRODUCTION

This is Aristotle's beginning. In short essays of the sort you will normally be writing, this beginning will usually consist of a single paragraph. It needs to do two things: orient the reader to the topic, and state a thesis about that topic. The movement of the paragraph will thus be from general to specific: from the subject to a statement about the subject.

The **thesis** is arguably the single most important part of your paper. It states the proposition that the paper will argue for, the big idea that holds the paper together. As such it performs a double function: one for the reader and one for the writer. The thesis lets the reader know what is coming, and it lets the writer know what needs to be said next. Papers that lack thesis statements are almost invariably confusing and confused.

THE BODY

This is the middle of the paper, and its purpose is to support, explain, and develop the thesis. What goes into the body will thus be determined by the thesis. This section of your paper will normally consist of several paragraphs, **with one paragraph devoted to each aspect of the thesis**. The important thing here is to make sure that your paragraphs are unified (i.e. that each treats only one topic), and that they are arranged in coherent order, with each leading naturally and logically to the next. The principle of order that you adopt will depend upon your subject/thesis, but it is generally good practice to save your best point for the end. That way the reader finishes the paper with your strongest argument fresh in his mind.

THE CONCLUSION

The first purpose of the conclusion is to signal to the reader that your argument is now complete. One of the best ways to do that is let the conclusion contain an echo of your (now proven) thesis. This gives your essay a very satisfying circular structure.

APPENDIX D

Faculty Observer Reports in English 1114, Spring 1988

EVALUATION REPORT ON THE USE OF FIPSE CLASSIC TEXTS IN ENG. 1114

Instructor: Professor Glenn Doyle

Evaluator: Robert L. Simpson

Summation of Observation

During the period from March 4 to April 22, 1988, I observed Freshman English for a total of 17 hours. The observation occurred during an 8:00 class period on Mondays, Wednesdays, and Fridays. Professor Glenn Doyle was the instructor of the class.

The texts studied during this period included Dante's Inferno, Charles Darwin's Origin of Species, Loren Eiseley's The Immense Journey, and Sigmund Freud's Introductory Lectures on Psychoanalysis. In connection with these texts I had the opportunity to observe a variety of interesting classroom activities: the review of student essays via the computer-projector equipment, a number of in-class writing activities, and the in-class reading of Susan Glaspell's 1916 three-character one-act play Suppressed Desires. In addition, I frequently entered the room early in order to visit with students about the texts and the course prior to the beginning of the day's class session.

Observations on the Classroom Environment

In these paragraphs and in the sections which follow, I shall be making a number of evaluative comments and suggestions. I offer these remarks fully aware that effective teaching varies in style and that what is effective for one instructor may not work for another.

In terms of the classroom environment, I was struck by the casual atmosphere which existed between the instructor and the students. Mr. Doyle operates with an easy-going, non-threatening style, which

communicates to students that these "classic texts" are indeed accessible to them. Students responded to this style with an open and free exchange of observations and concerns from the moment that Mr. Doyle entered the room.

This student comfort carried over into the "public" evaluation of their essays. As student work was displayed on the computer-screen, there was neither embarrassment by authors nor hesitancy to evaluate on the part of other students.

Finally, one cannot help observing the particular excitement of the instructor for teaching writing. Here, Mr. Doyle was at his best, with a higher level of enthusiasm, intensity, and focus than in text-centered discussion.

Use of Texts

The evaluations and suggestions made in this section reflect my understanding of the goal of the Phillips University FIPSE project: to achieve coherence in the core through the teaching of classic texts. Here my observations are not all positive ones, though I hope that they are affirming and constructive.

In the reading of the texts, the students in the class, for the most part, seem to have penetrated beyond the surface of the texts into their meaning and significance. That kind of reading was demonstrated by the quality of their writing on the theme of justice in Dante's Inferno as well as by the level of student discussion. In personal conversations as well, I found students interested in and appreciative of the texts they were reading.

However, the reading and use of texts could be improved in a number of ways. It seems to me that it would be useful to provide

through lectures and handouts additional materials about the setting and structure of the texts. Passages in the texts were frequently used as points of departure for exploring ideas outside the text, a situation not problematic in itself were it not for the omission of classroom treatment of large and important segments of text materials; discussions could be more focused on text content.

In addition, as the program of coherence develops, it seems to me that a more deliberate recognition of contacts with other core courses could be noted even at the level of Freshman English. Some students did on occasion make connections, but it occurs to me that a more conscious development of such connections would be helpful. I believe that this concern will be alleviated as the coherence project develops.

Concluding Observations and Concerns

It takes time to develop a new approach in a basic course. I believe that we are on the right track. The students whom I observed are moving effectively into the reading of difficult texts. I did discover some sense of frustration about the semester's schedule and about the course's goals and purposes; out of experience with the course, the instructor will be able to develop a more structured syllabus so that students can anticipate where and how the course is moving. As the instructor enlarges his "bag of tricks" for the course, Freshman English, as an exploration of classic texts, can itself become a classic course.

To: Dean Shipps
From: Frank Gorman
Re: FIPSE PROGRAM: Class observation (May 11, 1988)

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General comments on the program

It is clear that the original idea of this program has developed as it has progressed and become much more than simply a reading program of classic texts. It holds potential for coordinating curriculum much beyond authors and texts. As discussions and readings progressed, it became clear that the twin issues of ideas and cognitive processes were coming to the fore. Study of the texts raised issues far beyond that of simply having a common pool of authors to be read by the student. The texts raised issues concerning the development of ideas--both in terms of thinking about them and writing about them--and the relationship of ideas and ways of thinking as embodied in the writings of the various authors.

For example, it is clear that the Oresteia of Aeschylus and the Biblical book of Amos are both concerned with the issue of justice--its meaning, its practice, its consequences, its relation to the sacred. It is also clear that these "writers" not only thought differently about justice and related issues, but that they communicated their thinking about justice in radically different ways. In reading these texts together, comparatively, three key things happen for the reader: 1) Two distinct ways of writing about justice are compared. 2) Two distinct ways of thinking about justice are compared. 3) The reader is forced to take some evaluative stand on these systems of justice and thereby clarify her or his own thinking about justice. When the reading of these texts is combined with writing assignments concerned with these texts, the student is further compelled to face the task of formulating, putting into language, his or her own thinking about justice. It is clear that the great majority of texts read are concerned with the issue of justice in one way or another.

The examination of curriculum coherence has raised, in a pointed fashion, the question of the nature and purpose of liberal arts education. For those involved in the program, the move to coherence comes, at least in large part, as a reaction against the specialization of disciplines and the resulting isolation and compartmentalization of disciplines. Such specialization has translated into liberal arts programs that resemble cafeteria style eating establishments. Students no longer see the relationship of various courses, let alone disciplines, because professors no longer see the relationship. Myopic vision has been the result of disciplinary specialization. For the student this can only result in confusion when confronted with the "ideal" of liberal arts education. The student is confronted with a selection of courses; there is no program, no significant relations, only distinct course offerings. This hardly results in an integrated education.

It is extremely doubtful, however, if the mere citation or reading of a common stock, a stock of necessity somewhat limited in scope, of authors will overcome the disintegration of education into course offerings. Indeed, when asking students if they remember reading Darwin, or Marx, or anybody

else in Freshman English, the professor can expect little more than an answer of "Yes" (more probably, "Sort of.") from the student. The cafeteria style of education cannot be overcome by a common bibliography. This simply presents another possibility for memorization, regurgitation, and escape from thinking and reflection. To memorize the "accepted list" of readings would be merely one more course force fed to the student. Such fare would be of little nutritional value for the student's education.

Curriculum coherence must come through the integration of and thoughtful reflection on ideas. The relationship of sociology and religion, for example, will not be seen by mentioning the name of Marx or quoting Marx in the introductory English, Sociology, and Religion courses. If integration and coherence are to take place, it will only be when the student sees that Aeschylus and Marx and Amos and Jesus, among others, are addressing similar issues, although in radically different contexts, in radically different ways, and for radically different reasons. The "radically different's" will set apart the writers, place them in distinct categories and disciplines, but the common issues will place them side by side for examination, comparison, and integration. What is the relationship of the individual to society? Of society to the individual? What are the implications of one's answers to those questions? What difference does it make on how those relationships are understood?

A caution must be sounded at this point. Such an approach to education does not mean the loss of a modern, historical perspective. Nor does it mean that education is only concerned with ideas, as opposed to facts and information. An ahistorical approach to ideas will ultimately lead to little more than an open-ended encounter session, the main goal being to air one's ideas and feel good about the fact that one did it. Such cosmic flotsam is hardly the answer to the current myopia and compartmentalization of disciplines. Ideas, viewpoints, ways of thinking, and ways of writing must be historically contextualized. Such historical contextualization--providing important information about the historical, sociological, and linguistic context of a writing and its author--serves to set boundaries on the meaning of texts. The meaning (or meanings) of texts cannot be so open-ended as to mean anything and everything. By placing them historically, sociologically, linguistically they become concrete expressions of real human beings struggling with real (human) issues in real (human) situations. Information, data, evidence, and facts are crucial to the educational process; they are not, however, the only goal of a liberal arts education.

There are four interrelated issues, then, that need to be focused on as the idea of curriculum coherence continues to be examined.

- 1) The word "humanities" needs to become part of the conversation and it needs to be taken seriously. A humanistic program needs to focus on the issue of what it means to be human in the world. Higher education has moved further and further from this idea, as if "being human" is somehow not really all that important. We have become too "modern," too "technological," for our own good. It would seem that a very good way to overcome the compartmentalization of disciplines would be through the conceptualization of the educational program as a study of what it means to be human and what this means for living in, getting along in, the world.

Once education is seen to be addressing the issue of human existence in the world, it is a small step to put thinking and communication at the heart of being human. What are the classic issues that have repeatedly been addressed through the years? What are some of the more significant ways that people have thought about these issues? What are some of the more important answers to these issues? How are these classic answers different? How were the classic answers argued and supported? How does the historical context help determine these classic issues, ways of thinking about them, and the answers that have been proposed for them? How have people presented their thinking about and answers to these classic issues? Does the thinking of the past and the writing of the past address the present? Are there issues of importance today that were also important in 2000 B.C.E.? Can we learn from the past something about what it means to be human, about getting along in the world? How?

In this regard, it is important to recognize that there have been many ways of thinking about the human issues and many ways of writing about the human issue. It is clear that an analytical and quantitative approach is not the only possible way of arriving at issues and answers. Imagination, creative reflection, symbols, metaphors, story, rituals, poetry--these must all be given their proper place in human studies. They must be given respect and dignity as legitimate, useful, and meaningful ways by which humans reflect on and come to grips with human existence in the world.

2) A useful idea for organizing one's thinking on these matters is that of "world view" or "Weltanschauung." A humanistic program could easily and effectively be organized and structured around the notion of "world view." Discussion of this idea would be useful for the faculty and could center around three writers in particular: Wilhelm Dilthey (Dilthey's Philosophy of Existence: Introduction to Weltanschauungslehre [trans. W. Kluback and M. Weinbaum; London: Vision Press, 1957] 21-51), Clifford Geertz (The Interpretation of Cultures [New York: Harper Colophon Books, 1973] 89-123), and Victor Turner ("The Anthropology of Performance," in Process, Performance, and Pilgrimage: A Study in Comparative Symbolology [New Delhi: Concept Publishing Co., 1979] 76-85). Turner proposes a definition which involves three interrelated elements. These three elements are easily translatable into humanities studies: 1) a system of identification of the world (e.g., sciences, math, social sciences); 2) a system of human meaning and value (e.g., ethics, social sciences, philosophy, religion, fine arts); 3) a system of praxis (e.g., most disciplines in one way or another). World view, as defined by Turner, insists that these three elements are inseparable and are meaningfully related. Indeed, the human existence question must always be related to the question of meaning. We must be concerned not only with the how question, but also with the why question.

3) It is clear from the above that a humanities program focused on what it means to be human (demanding the integration of technology and meaning), has at its center the issue of values. It should be clear that education does not take place apart from the communication of values--either explicitly or implicitly. This should be recognized and specifically addressed. This is at the center of human existence, and there are no easy answers to the questions relating to human value and values.

Too often the question of values is left to an ethics course or a philosophy course. It should be clear, however, that the issue of values is nowhere more significantly raised than in the context of modern technology, the traditional domain of the hard sciences. Can we any longer afford to keep separate science and values? Are we not better served when science and ethics, math and poetry, chemistry and philosophy are held in a dialectical, tensive relationship, each serving to help interpret and control the other? We cannot afford, in the modern context, simply to go and emote with the roses; but, neither can we afford, in the modern context, to exterminate the roses with no sense of loss. The union of science and poetry, of science and metaphor, is beautifully reflected in Eisley's work, The Immense Journey. It presents a model to be followed.

4) Finally, there must be continued emphasis on and thinking about writing across the curriculum. It is clear that reading, thinking, and writing are integrally related. The faculty must continue to explore this relationship in their own disciplines and must continue to explore how reading, thinking, and writing may be used to integrate the disciplines. Continued seminars on writing across the curriculum should be a priority for the larger concern of curriculum coherence.

OBSERVATIONS ON THE CLASS

It is very difficult to separate the content of a class from the professor teaching the class and the lectures given by and the discussions led by the professor. I will attempt to isolate those things that I found to be effective for this program and then those things that appear to be problems. None of these comments are intended to reflect on the professor.

Effective elements

1. It is crucial that the professor context the readings. Several areas, in particular, are important.

A. The historical context: The student needs to know the historical period out of which a particular writing grew. Writings do not exist in a historical vacuum. Such historical contexting also serves to help lay the basis for history courses. Students will already be somewhat acquainted with ideas and events relating to specific historical situations. This also guards against a writing being detached from real historical persons and events.

B. The sociological context: This is closely related to the historical context, but serves to help the student locate the text in a social setting. Again, this helps to ground the text in real history, thereby giving the text a concrete relationship to human existence. It is appropriate in such contexting to say something about the author. This is not to counter the ideas of the "new criticism," (i.e., it is not to take away the integrity of the text as text or an attempt to get at the author's mind); rather, it serves to show that the writing was produced by a distinct historical person who was shaped by all the historical, cultural, and linguistic conventions that shape all historical persons.

C. The linguistic context: it is important for the student to understand something of the language of a particular writing. This is crucial for texts such as The Oresteia and The Inferno, but it is equally important for Darwin (the language of science) and Eisley (the language of metaphor and symbol). This leads to a better understanding of language as well as genre. The student needs to recognize that different writers wrote in different genres for specific reasons.

2. It is important for the professor to give a basic outline of a work. This need not be in detail, but some sort of overview helps keep the student's reading and thinking somewhat in touch with the shape and purpose of the writing. This is important, for example, with Dante in terms of the various levels of hell. It would be terrifying if some poor student became lost while wandering about in these passages and could not find a means of escape.

3. It is crucial to give the student frequent writing assignments to help the student be faithful in reading the texts. The program will ultimately fail if the student does not read the texts. Writing

assignments, both announced and unannounced, are one effective way of encouraging the student to keep up with the reading. This also serves to support the goal of writing across the curriculum. In this regard, there should be repeated emphasis and work in the introductory english course on writing papers that state a thesis and develop an argument to support that thesis. Indeed, this is an area that all the faculty should focus on and stress in their writing assignments. This is a very effective way for the student not only to learn about the way to develop and present an argument, but also to come to grips with the issue of what counts as evidence in arguments. Every discipline has some form of arriving at a thesis and supporting that thesis with reason and evidence.

4. There should be constant comparative study of the texts. This serves to integrate this course for the student, but also serves to provide a basis for on-going integration of diverse writings, arguments, and ideas. Justice is one issue that works well for the particular texts read in this course. Another would be the thinking of the various writers on the sacred, or the transcendent. Such comparison must move beyond the simple notation that another text talked about this or that issue or idea. The comparison must be detailed, specific, and structured. If this course is to serve as a true basis for curriculum coherence, then it must not only help students learn to think about individual texts, but must also demand that the student think about a whole series of texts comparatively. The student must evaluate the texts side by side and wrestle with them side by side. This course must begin to integrate sociological thinking, historical thinking, theological thinking, literary thinking, judicial thinking, analytical thinking, and symbolic, metaphorical thinking.

5. If this course is to serve as a basis for integration, then it needs to include a conscious attempt to educate the student on the nature of liberal arts education. What are the goals of such an education? What is it expected to accomplish? Why is that important? Indeed, this course needs to be an agent of propaganda for liberal arts education. A major part of a college education needs to include not only the gathering of information and "right answers," but, even more importantly, the ability to ask the right questions. The question remains true, "If we ask the wrong questions, who really cares about our answers?" This course should work to shift the question raising ability of the student.

6. The professor must continue to work on finding ways to help the student to read. It may be that fewer texts read carefully and in detail will be more rewarding than more texts read quickly. This is the other side of the writing emphasis. How is this text constructed? What is its argument? How is it developed? What is the purpose or function of this text? Many academic problems that students have would be solved if they simply learned to read better in their Freshman year.

PROBLEM AREAS

1. There needs to be an on-going critical evaluation of the texts to be read. This needs to be done in the context of an on-going clarification of the goals of the Freshman english course. It may be that, for example, a thematic approach would be of more value than an approach based on the rather difficult idea of "classic text." A theme ready to hand is justice. This idea has been written about from a variety of perspectives and in a variety of genres. Others would be equally useful. The issue, however, is to find a set of diverse writings that have a ready to hand means for comparison and integration. The readings must be able to be integrated in this course. The current list may not do this as effectively as it could be done.

2. The lack of traditional literary types in this course needs to be examined. It is clear that this course is not designed in a traditional fashion, and, therefore, cannot conform to tradition. Is it possible that some sort of compromise might be found so that at least some exposure to short story and modern poetry might be included? These are both important forms of thinking and reflection. This again raises the need for constant critical evaluation of the goals of the course.

3. The course is designed to focus on ways of thinking. There remains the issue (already noted above) as to whether this is the most appropriate way for integration, the best way to get at the issue of coherence. While the focus of the program has been on curriculum coherence, it is not clear that the issue of course coherence has been equally raised for the Freshman course. Again, a thematic approach might be one way to provide an obvious means for coherence.

4. There needs to be an on-going review of the amount of material covered in this course. Are the texts getting enough attention, or is the course still caught in the quantity versus quality problem? Could it be that less is better? This is an issue that should be addressed in the discussion of the goals of the course.

APPENDIX E

Interview on "The Humanities and Coherence in the Curriculum," a publication of the Oklahoma Foundation for the Humanities (Winter of 1987), Winter of 1988 is forthcoming, a Summary is Included

AUDIENCE EXTENDED FOR "FAUST: A CLASSIC(AL) ROMANTICISM"
-- SEMINAR 3 OF "CURRICULAR COHERENCE AND FACULTY DEVELOPMENT"

The third seminar in the 1988 summer series of "Curricular Coherence and Faculty Development" was the source for an interview which will be published in the Winter 1988 issue of Humanities INTERVIEW, a quarterly publication of the Oklahoma Foundation for the Humanities. The seminar used Goethe's Faust, Part I, as its text.

The interview was held with Dr. Robert Detweiler, the seminar Master-Teacher, and Dr. Robert Simpson of the Phillips faculty. The scholars talked about the lessons Faust holds for modern readers, looking particularly at issues of instant gratification and the virtues of persistence in pursuit of goals.

To complement the interview, an excerpt from Faust also was included in the INTERVIEW issue. The excerpt is from the closing lines of Faust, Part I. In this final scene, Faust is confronted with the consequences of the choices he has made throughout the drama. Gretchen is in prison, awaiting her execution, because both her mother and infant child have died by her hand. Those deaths followed Gretchen's spiraling moral disintegration in her relationship with Faust. He loved her and left her -- pregnant, bereft of dignity and broken hearted. When he finds out she has been imprisoned, Faust (accompanied by Mephistopheles) goes to the prison to rescue her. He finds Gretchen, now quite mad from the strain of her ordeal. At first she thinks Faust is her executioner, then joyfully recognizes him but refuses to leave. Despite her madness, she is more clear than Faust about the necessity to take responsibility for her actions and submit to the judgment of God.

This impasse points up the critical issues for Faust: that there are consequences, often dire consequences, for quick gratification and that redemption and the satisfaction Faust seeks are not to be known as he would know them.

Humanities INTERVIEW is mailed to approximately 17,000 readers, most of whom are in Oklahoma. The mailing list includes more than 1,300 humanities scholars on the faculties of the state's colleges and universities. It also includes nearly 1,000 secondary school teachers, public libraries, and all the state legislators. The balance of the mailing list is composed of people who have expressed an interest in the publication, have attended a public humanities program, or have otherwise demonstrated interest in the humanities.

HUMANITIES

INTERVIEW

❑ A Publication of the Oklahoma Foundation for the Humanities



Kenneth W. Shipps



Warren Bryan Martin



Smith L. Holt

INTERVIEW:

THE HUMANITIES AND COHERENCE IN THE CURRICULUM

Just what is a "coherent" curriculum,
and what's the advantage of having one?



A VOICE FOR ALL TIMES

DANTE ALIGHIERI AND THE AMERICAN CONSTITUTION

The Divine Comedy is a lot more than a love story . . .



John Hope Franklin

The 1988 Oklahoma Lecture in the Humanities

JOHN HOPE FRANKLIN: "EVERYONE A HUMANIST"



HUMANITIES PROGRAM CALENDAR

"Down on Second Street" in ADA

"Destruction or Redemption" in BARTLESVILLE

"Images of African Life force" in EDMOND

"Decline of Learning and the Crisis in Higher Education" in NORMAN

And traveling exhibits in:

BROKEN ARROW, COWETA, LANGSTON, OKTAHA, RED ROCK,
SEILING, SEMINOLE AND WILBURTON

BEST COPY AVAILABLE 66

THE HUMANITIES AND COHERENCE IN THE CURRICULUM

During July and August, 1987, Phillips University in Enid held its first Faculty Development Seminar. The seminar is part of a two-year project called "Achieving Curricular Coherence Through the Teaching of Classic Texts", supported by a grant from the U.S. Department of Education's Fund for the Improvement of Post-Secondary Education. The seminar was organized to have faculty members read significant texts on education and texts which would be read by Phillips' students and then meet with master teachers to discuss and evaluate what they had read.

The first session of the seminar series focussed on "Curriculum and Pedagogy" and its master teacher was Warren Bryan Martin, Scholar in Residence and Senior Program Officer at The Carnegie Foundation for the Advancement of Teaching. Before his appointment to The Carnegie Foundation, Dr. Martin was Vice President of the Danforth Foundation and Director of the Danforth Graduate Fellowship Program. More recently he collaborated with Ernest Boyer in The Carnegie Foundation's comprehensive study of undergraduate education, published in 1987 as *College: The Undergraduate Experience in America*. Martin's previous book, *A College of Character*, won the Frederick Ness Award of the Association of American Colleges for 1984 as the best book on higher education.

During Dr. Martin's visit to Phillips in Enid, he met with INTERVIEW, and with Dr. Kenneth W. Shippo, Phillips' Vice President for Academic Affairs, and with Dr. Smith L. Holt, Oklahoma's Secretary of Education, to discuss coherence in the curriculum and the role of the humanities in the effort to develop effective undergraduate programs in America. Following is an edited transcript of that conversation.

What is the purpose of higher education?
SMITH L. HOLT: The standard answers — between which one finds a great deal of conflict



Kenneth W. Shippo



Warren Bryan Martin

— are that the purpose of education is to provide training, vocation, and, on the other hand, that the importance of education is inherent in itself, that it offers a better life.

I always like to say that in professional schools you actually gain a vocational training, and in arts and sciences you gain a real education. . . . Now, if you want a more philosophical answer, I'll turn it over to Warren.

WARREN BRYAN MARTIN: I think a simple, straightforward answer along those lines is ideal to get us into this discussion. And we will get into some of the more theoretical and philosophical dimensions when we're talking about some of these texts and some of the other questions later on.

KENNETH W. SHIPPS: I would only say that there are different purposes that have been articulated. Some are more in the direction of vo-tech education. Some are for basic preparation at community colleges that are more associated with job training that does not require a great deal of time and effort. And I would say that higher education is much more complex, having to do with training for thinking, training for participation in the real world in a very complex sense, and not just job training.

I prefer to work within the liberal arts tradition — that's the kind of college that I represent. In that

university we talk a great deal about how to be liberated for life, how to be trained for thinking throughout all of life.

HOLT: My concern, though, is that in many places in this country, and particularly in Oklahoma, we have confused the vocational aspect and the more important educational aspect. We tend to run them together. Higher ed institutions very often are nothing more than large, or more diverse, community colleges or vo-tech schools.

Kenneth, the faculty development seminar is providing six weeks of study on important humanities texts, works such as Dante's *The Divine Comedy* and Jefferson's *Declaration of Independence*. What are you and the faculty trying to accomplish? Are you trying to answer the question with which we began?

SHIPPS: Ultimately we obviously are dealing with a whole series of questions that are troubling higher education, questions having to do with whether the liberal arts tradition and any kind of coherence can stay within the curriculum. That's one of the questions we're dealing with that has won us this award from the Department of Education's Fund for the Improvement of Post-Secondary Education. We are to look at texts as a basis for building curricular coherence.

At Phillips when we were thinking about this whole area of how to improve the curriculum, we decided to begin conversation among faculty. We asked what are the important ideas and the important texts that all of our students should be

(Continued on page 2)



Smith L. Holt

I SAW AN ANSWER
GO BY BACKWARD ONCE.

acquainted with. We viewed texts not only in the humanities, a lot, but we saw a "text" as perhaps even a score of music or an artistic work or a mathematical formula. We'll be looking more at those kinds of texts next summer, but for this summer we decided to deal with texts that interplay with many disciplines.

So we have texts that range within the social sciences, the natural sciences, and some that might be called the humanities texts. You have mentioned Jefferson and Dante; we are also going to engage, Marx, Aeschylus, Darwin and Freud with master teachers. Basically what we want to do is to engage the students in Freshman English in this conversation beginning in the fall. Then they will hear echoes of these texts and ideas in other courses especially the core curriculum. We want to try to achieve what is called a holistic curriculum, or a more holistic kind of education. We have found that much of the curriculum, not only in our institution but other places, is gerrymandered or fragmented, and we want to try to do what we can to pull things back together.

That's primarily what the faculty are trying to accomplish this summer — then we hope to involve the students more directly in the fall.

Q You may have answered this in part, but what do you mean exactly when you talk about developing coherence in the curriculum?

SHIPPS: Some educators mean there should be some way of bringing the university or the college experience together at the end in some kind of capstone course. Other people talk about ways of bringing together features of a major specialty. Others talk about coherence in the sense that students are to bring it together somehow or other in their own minds.

We think that leaving everything to the students would be haphazard, arbitrary, and probably not the best way to develop coherence. We would like to have a deliberate way of bringing things together or providing coherence that stretches from the freshman year in college, through the senior year. We want to have a common core of courses that most of the students take.

We also desire a common sense of significant, mutually agreed upon content. Often faculty do know what other faculty are teaching in the university. Most colleges and universities these days do not have faculty inquiring into what's going on in courses outside of their own. Consequently, the potential of making connections between the faculty and students, at various levels as the students progress through the curriculum, is just not there.

So, we want to build this coherence in a number of different ways: through common texts, the ability to build on that by faculty knowing what's going on in the lower level courses, and in building on the knowledge that students have of certain texts in their own courses. We want to see what we can agree to as a common educational experience for most of our students.

HOLT: You not only have the problem of faculty not knowing what's going on in other disciplines, but of faculty, particularly in public institutions, encouraging their students not to devote too much time to those "unimportant" other disciplines.

I think that is particularly rife among scientists, but it's probably true throughout the university.

And I would agree with Kenneth that coherence is a critical issue. In trying to sell a change in general education curriculum and coherence to my own faculty back at OSU, I used to pose this question: if you had twenty young people who were going to sit down and decide the fate of the world, what kind of experiences would you like those twenty young people to have in order to have some faith in their ability to make the decision?

Now, you can argue about what those experiences should be in college, but they're certainly not Superman comic books. What we've done, in many cases, is trivialize the curriculum. Young people certainly are going to take the path of least resistance. Kenneth's comment that it's not necessarily appropriate for students to have full control over their curriculum is a very important point. Many vocational-minded youngsters will, in fact, pick the easiest courses outside their own interest in order to progress as rapidly through the whole process as they may.

So, providing a coherent curriculum . . . and let me just use an example: I would argue that if you're going to study German, you should study Western European History, or Western European Government — not study German and then study Mexican history. Why not have a more coherent body of knowledge when you graduate?

Now, that's a personal definition of coherence, which is slightly different from the kind of thing that Kenneth was talking about.

Q Warren, you have a lot of experience with this at the Carnegie Foundation. You've done a lot of work on this question. Are there major national problems in curricular coherence, in pedagogy, and what are some of your ideas about that?

MARTIN: Our research tends to show that one of the honorable distinguishing characteristics of American higher education, that is its diversity, also contributes to this national problem that has already been mentioned: the problem of coherence in the curriculum particularly.

And in speaking of diversity, we talk sometimes about structural diversity: twelve hundred plus community colleges in America, 3,600 institutions of higher education, about 2,000 four-year institutions, 700 church-related colleges. We have an array of institutions that are in the public and private sector, large and small, church-related or so-called institutions that are open to all persuasions.

In addition to the structural differentiation, we also have growing ideational diversity. And that too raises a problem for coherence because we have deliberately encouraged differing and sometimes rival points of view on political issues and economic issues and sometimes moral and ethical issues. We take some pride in the fact that the universities and colleges are centers of independent thinking and that contending ideas have an opportunity there to see if they can prevail in the marketplace of ideas.

Given this emphasis on diversity and pluralism, it's been very difficult for us to say there is an experience in a core curriculum necessary to coherence, necessary to the educated person. We have allowed diversity of experiences to accompany diversity of form, and we have allowed a variety of outcomes to be equally acceptable to us as an outcome of higher education. So, some of the experiences may, in fact, lead to the presence of contradiction that makes impossible any kind of unity or true coherence.

It is admirable, I think, as my colleagues have pointed out — and our data at Carnegie tend to support this trend — it is admirable that now, in the presence of substantive differentiation, we are seeking again our commonalities and we are finding that there are some shared values in the presence of substantive differences. We are finding that there are some things that are more important than other things that ought to be shared experiences, shared skills, shared attitudes.

We think that now they can be emphasized in the curriculum at the freshman level, perhaps in the core experience, through certain other readings as suggested by the Phillips University experience, and that it's possible for students thus to talk across



INTERVIEW

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the lines about important issues, in a more substantive way than would otherwise be true. And thus we move towards coherence, after a period in which I think American higher education was threatened with *incoherence* just because of the richness of the diversity and differentiation that has come to characterize this operation.

❑ Why should a student, or a student's parents, be concerned about this at all?

MARTIN: A student's parents, and the student herself or himself, understand in their best moments, certainly, that higher education contributes to the preparation of that person as a citizen, as well as [to the preparation of that person] for technical competence in a career or profession. And it is important — if we are to work together in community, in neighborhood, in churches and synagogues, in the state of Oklahoma or elsewhere in this nation — that we have some shared values, that we have some common objectives.

And so, while one person brings [professional] expertise while another brings a technical skill [to the market of work], both ought to be about some common tasks. Thus we look for some common ground on which to stand, from which to proceed with our common work.

That's been the genius of American higher education . . . we have been concerned that higher education not only work at the job of training, as important as that is — because it ought to be education for practical outcomes like work, bread on the table, competence, skill — but it's also been traditional in America to educate for attitude, for personal fulfillment, for social interaction, for citizenship, for responsibilities in the community.

Thus, some agreement, some minimal coherence in the endeavor is essential to our work — both in terms of technical competence and in terms of human sensibilities in the neighborhood and towns and communities.

SHIPPS: And there are some constituencies that have, as Warren has pointed out, certain emphases that they would like to continue. In the church-related colleges . . . there is a concern obviously with perpetuating the Judeo-Christian tradition and the texts which are important to that tradition. Obviously, the Bible is important for that tradition; and certain thinkers and their ideas have contributed to it. So that parents and many students who have those values want to have an education that continues those values in some way, as well as preparing them for a career.

HOLT: In the public sector you do see that kind of question asked by both the parents and the students. And it's probably much our fault that we have not let the public know *why* it is important for these students. Warren explained very well why it is important for these students to have a broad-based education. . . . By having the kind of broad-based education we're discussing here, in general, the student is much better able to cope with a changing job situation as well.

When I went to college, got my bachelor's degree and went on to get my Ph.D., I had no idea that I'd be doing the kind of job that I'm doing now. [I was a] person who got a degree in engineering and then a degree in chemistry and was a laboratory scientist . . . but it was a very strong fundamental grounding [in the liberal arts] at my undergraduate level that really has made a big difference in my ability to cope with these kinds of changes — you continue to grow.

So, even if we don't worry about citizenship, even if we want to be very egocentric about it, the students will not only get that job, but they will be able to move forward in that job much more rapidly and perform much better if they have a



strong underpinning in things other than just their vocational interest.

❑ Do these problems about curricular coherence and pedagogy exist in the state institutions in Oklahoma?

HOLT: We are a young state. We don't have a long tradition of worshipping at the altar of the humanities, of a broad-based curriculum, if you will. We're very much a society that has been a "go out and get your bucks quick". We are very work-oriented, very goal-oriented.

We are a young state. We don't have a long tradition of worshipping at the altar of the humanities . . .

Throughout the period of the late sixties and early seventies, when many campuses were undergoing problems, the faculties, in fact, abrogated the responsibility to help the students make choices and make decisions as to what they should be taking. And, as a consequence, we probably have not recovered as quickly as perhaps some other states have. . . . We're seeing a resurgence in concern, but it's taken longer to build up the momentum so that we can accomplish the kind of things we want to accomplish in the area of curriculum.

In short, the answer to your question is "Yes, we have problems." The problems have been more lingering here. A lot of it has to do with our own history as a state. But, we are finally beginning to realize that we have these problems, and we're beginning to see some progress.

❑ Are there some state colleges and universities not committed to a concept of general education that gives considerable weight to the humanities?

HOLT: I can answer that very directly. . . . Three or four years ago one of our young

faculty members in foreign languages and literatures did a survey of the humanities in the state of Oklahoma. He surveyed all the four year institutions (including Phillips), surveyed the two comprehensive universities and the two-year institutions, and he compared them to the University of Kansas, which traditionally has had a high quality humanities curriculum (not the best in the country but certainly very respectable). In [the survey] he looked at the catalogues and at what courses were offered and looked at what levels they were.

In doing so he found, for example, the breadth and depth of the humanities offerings at the University of Oklahoma were only about one-half of that of the University of Kansas — institutions that are supposed to be comparable. At OSU the breadth and depth was only about one-third of what you would find at the University of Kansas. And, of course, if you go down to the two-year public institutions, they're strictly service institutions and have virtually no humanities offerings at all.

This is a pretty sad commentary.

One would hope that the state would have kept pace with its peers in the region, anyway, and it just hasn't done so. And there is still a long way to go. We can talk about coherence in the curriculum, we can talk about doing certain things, but we still don't have the kind of respect for the humanities that is going to allow us to move forward rapidly. We have to kindle that. We have to show people why it's important and move forward.

❑ Isn't it also correct that none of the requirements in the humanities are at the junior and senior level?

HOLT: In most cases that's true. That's changing. At OU and OSU it already has changed — at least in a couple of colleges. . . . there are now

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MEET THE BOARD:

CAROL SAYLOR

One of our board members, Dr. Carol Saylor, writes from Ardmore, where she presently teaches composition and literature (as adjunct faculty for Murray State College) at the Ardmore Higher Education Center. A mother of four, grandmother of five, and author of an historical novel, *The Equinox*, published in three languages, Dr. Saylor also has been a student very recently, having received her Ph.D. in literature from the University of Oklahoma in August, 1987, with a dissertation on William Butler Yeats.

"One of my chief reasons for serving on the board of the Oklahoma Foundation for the Humanities is my deep and abiding conviction that education can be and must be a lifelong process. I think we too often foist off on the young the burden of learning, the burden of curiosity, the burden of thoughtful expression. We grownups, thank God, are past all that and can safely sink into our La-Z-Boy recliners, padded with familiar moral prejudices and lulled by intellectual habit. The exposure to the humanities required of us in college often remains a dim and fading memory, a chuckle at the class reunion over the old jokes and old suits of Professor So-and-so.

"I feel that our institutions of higher learning tend to repeat this tendency in making required exposure to the humanities the province of the youngest and least experienced members of the college community, both students and teachers, reserving the more serious business of 'vocational' training for the upperclassmen, and thereby subtly undervaluing humanistic learning. Reluctant students get the humanities 'over-with' — often for good.

"Of course, college has become — and probably always has been, at least since coeducation — a place and time for a young person 'to know his work and choose his mate' (a Yeats phrase — dissertations do that to your mind!). Professional humanists would do well not to buck these normal priorities of work and love. Yet we need to take seriously a priority which has fallen to us as our society has grown increasingly secular: our task as initiators. By this term I do not mean, of course, that we should indoctrinate with the tribal lore: indoctrination is the very opposite of the experience of discovery I am talking about. By initiation I mean that we as professional humanists reveal what we have discovered not only about the world but about ourselves, in order to help the student to his own self-knowledge, the Delphic goal of humanistic learning.

"Too often we encounter in the humanities curricula in our colleges and universities, a 'preparation for something that never happens,' (a phrase that Yeats used about his own life), unrelated bits and pieces force-fed to freshmen and sophomores, a smorgasbord of appetizers which dulls the appetite for more substantial food, but does not particularly stick to the ribs. Just as the initiation and acceptance into a primitive society came not at the beginning but at the end of an ordeal, so too we might think about requiring

of our upperclassmen about to graduate some broadly conceived but personally oriented experience in the humanities at the end of their formal training, perhaps organized on interdisciplinary lines.

"Moreover, because I am myself one of those people who love to go to school, who think study and learning, particularly in the humanities, are that highest form of pleasure which we call 'fun', I am enormously interested in 'continuing education', in providing — and encouraging — learning experiences for adults, in and out of school. In my present teaching, less than half my students are of ordinary college age and even those who are have frequently not followed the lockstep of higher education directly from high school into the college classroom, but have detoured through marriage, babies, the workplace, and the military, sometimes through divorce, alcoholism or drug abuse, and poverty.

"Most of them are primarily concerned with the vocational aspect of education, it is true. They want to prepare themselves for better jobs, a not unreasonable ambition. However, I have found that most of my students, especially the adults, if given the opportunity, would like to make sense out of their experiences, of their world, of themselves: the traditional domain of the humanities. It is important that we give these students bread and not stones. In introductory literature classes, for example, we need to remember that we are not training future professionals who will assemble bibliographies or write abstruse critical studies. We are trying to teach techniques of response to ordinary citizens whose lives will be richer if they are literate.

"We all grope for meaning in our relationships with the world and with each other. For me, the point of studying literature as an 'amateur' is not to study authors through their work, but through their work to study ourselves, to discover and better understand, through the artist's greater sensitivity to the world and the language that expresses that world, the delight and pain of the humanness we all share. The subject matter in my courses is ourselves, and the most important technique I hope to teach is that of paying attention to language. Language creates many of the barriers that separate us from each other ('I wonder what he meant by that?'), but it can also create bonds to unite us with our fellow creatures if we learn to pay close attention to what is said.

"To tell you a little story: I was pawing through the sale racks at our local mall one afternoon recently when a woman from my literature class approached me, towing a man behind her. This woman, now in her late twenties, had been an unwed mother at fifteen, had had a bout with alcohol, had a vocation (she was a beautician), but had decided to go to college. She introduced me to the man as 'This is the woman I was telling you about who inspired me. That class has really made a difference in my life.'

"I know the inspiration wasn't the teacher, though the student thought it was. Her inspiration came from Sophocles and Shaw and Shakespeare, Robert Frost, Faulkner and Conrad. I am a teacher — and a member of the Foundation's Board of Trustees — because I believe that learning in the humanities is therapeutic and redemptive, not only a means of achieving thoughtful objectivity, but a means of energizing the imagination — of saving, if you like, the soul."

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upper level humanities courses required for graduation.

And [then there is] the introduction of the language requirement that we have begun to see. Personally I'm going to push for a statewide language requirement for graduation from college.

... I think one can make just as solid an argument for this based upon future economic reasons, as you can for its key value in the humanities.

☐ Warren, you have written a book called *A College of Character*. What fresh approaches would you advocate for colleges in the core or broader curriculum?

MARTIN: In the book to which you made reference and in a later book that Ernest Boyer, the President of the Carnegie Foundation, published, called *College: The Undergraduate Experience in America* ... in both of those books we emphasize the possibility at least of an experience, beginning in the freshman year, that will carry through the senior year (assuming that we're talking about four-year institutions and that there is some retention in the student body from the freshman to the senior year).

It ought to be possible, we think, to introduce career options in the freshman year — not sophomore or junior level. Begin the acquaintance the student needs with options early, just as early we give attention to skill instruction — the basic skills necessary for success in the programs of higher education — and language, and language instruction.

We would certainly endorse what you just heard about the need for foreign languages as well as language competency in English.

And since we know students will change majors two, three, four times, we think they ought to have a sense of what those majors are and how the college is organized to present its work through departments. They ought to get some sense of the organization of the institution as an important institution in society, and thus get some career options in their thinking. ... We want them to, in some sense, resist the pressure of peers and parents to make a career choice too soon, and yet we want to seize their curiosity and concern and help them think about the options early on.

Now, just as we think that career education ought to come at the freshman year, in that way, so we think that general liberal education, as was suggested by your line of inquiry just a moment ago, ought to continue above the freshman year through the sophomore, junior, and even into the senior year.

... we think that general liberal education ... ought to continue above the freshman year through the sophomore, junior, and even into the senior year.

The idea is to change from a horizontal arrangement — in which general and liberal education are thought to be primarily in freshman and sophomore years, and the specialization by majors and the career and pre-professional training in the junior and senior years — to a vertical [arrangement] so that general/liberal education runs parallel to career or pre-professional training. And hopefully, in a good university or college, there

will be points at which they constantly touch and maybe interlock; so that increasingly, by the time the person is a senior, she or he may have, for example, a senior seminar that seeks to deal with problems in his or her discipline, informed by the cognate disciplines of that sector of the curriculum

In an institution such as Dr. Shipp's represents [Phillips University], there is an additional opportunity to bring in a religious orientation. The effort there might be, for example, to look at some personal and public problems from the perspective of Jewish history and Christian history. And at many good colleges they are doing that.

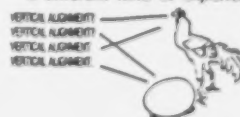
So, the idea is to keep those themes working up through the curriculum, at the undergraduate level, and to bring certain problems like individuality and community, like change and tradition, through those programs so that they continue to create more coherence in the experience of the student.

☐ Do you have any comments with respect to what Warren said, Smith?

HOLT: A vertical alignment of the curriculum is one of those things which I would agree is highly desirable.

We have moved very far away from it, and it will be only with some pain and perhaps a lot of lost hide, that we get back to it, and certainly in public institutions.

... One of the things one can do to help sell it to the students is [to show them] that if they are so vocationally oriented as they go up to the junior and senior year, that [general/liberal education] courses are courses which will permit them to have a different kind of experience, one which will



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perhaps be a relaxation from the kinds of things they're used to while at the same time helping to hone different types of skills providing different kinds of information.

One program I've seen in a public institution that is similar to this is the Plan II program at the University of Texas. They do not permit their students to declare a major until their junior year. And during this period their experience is much more vertically structured and one which, in my opinion, all students could benefit from, not just the honor students which are in Plan II.

MARTIN: In the Carnegie study that culminated in Boyer's book, *College: The Undergraduate Experience in America*, there is another feature that is a bit novel. It calls for what we designate the "enriched major". And we try to say that a major that is fully authentic and is likely to meet the needs of students will have a component dealing with the historical antecedents of religion.

Thus we touch liberal education in connection with the career interests of the student. And that the major will also look to some, at least, of the social and economic and political parameters of context within which the major or specialization must work. So you have to think about it in relation to something beyond the methodology or technique of a particular major.

And then every good, enriched major will also give attention to some of the moral dilemmas that are endemic to that major. For example, we talked a lot about "business ethics", and the moral dilemmas and the search for ethical responses will be an integral part of the major.

We want to see if we can find ways to bring some of the concerns and values of so-called general and liberal education right into the departments and right into the work of the professors who deal with the specialties.

Q What about the poor youngster who has no idea what he wants to do but feels forced to declare a major? Your first description would help that person, but how would your second one help?

MARTIN: If you could combine those ideas and [tell students they will get] an introduction in the freshman year to some career options, then the person who wants to take some time at least begins to gain some information but isn't pressed to make premature decisions.

Later on, once the decision is made — and sooner or later we think everyone ought to come to some conclusion about that; they ought to know one subject well, they ought to feel the dignity and authority as well as technical competence that attends such finalization — if it can be done in the context of these other concerns, historical antecedents, social parameters, moral issues, that's good. Because that prepares them for leadership in the firm or in the corporation or on the job and in their relationships in the neighborhood and perhaps in the social and political life that they might find reason to enter later on.

Q Kenneth, you've been talking about an approach to curriculum in a process of reaching students with humanities texts. What problems are you attacking in the process of education?

SHIPPS: One of the major problems is the problem of faculty specialization.

First of all, [scholars] are given, often, a broad education in the undergraduate colleges that they go to, and then they go to graduate school and become indoctrinated in the specialized areas and disciplines, which are very, very important for a certain purpose in higher education. But often that set of values then becomes the most important set of values — specialization as a value comes into

SYMPOSIUM ON THE SOUTHERN INFLUENCE IN OKLAHOMA TO PRECEDE 1988 LECTURE WITH JOHN HOPE FRANKLIN

A special, one-day, free, public symposium entitled "The Southern Influence in Oklahoma", will be held on February 26, 1988, at the Westin Hotel in Tulsa. The symposium has been organized to complement the 1988 Oklahoma Lecture in the Humanities to be delivered by John Hope Franklin, whose studies of history in the South are known internationally.

Registration for the symposium will begin at 8:15 a.m. and the first session will begin at 9:15 a.m. The morning session will include presentations on "The Southern Influence in Oklahoma: Race" and "The Southern Influence in Oklahoma: Literature". The luncheon presentation will be "The Southern Influence in Oklahoma: Women". At 1:45 p.m. the afternoon session will begin with "The Southern Influence in Oklahoma: Religion" and will end with "The Southern Influence in Oklahoma: Politics".

Among the scholars involved in presentations are Dr. John Esell and Dean Robert Hemmway (Univ. of

Oklahoma), Dr. Jimmie Franklin (Vanderbilt University), Dr. Mary E. Frederickson (Univ. of Alabama, Birmingham), Dr. Charles Wilson (Univ. of Mississippi) and Dr. Danney Goble (Tulsa Junior College).

The 1988 Lecture will follow the symposium at 7:30 p.m. in the Chapman Music Hall of the Tulsa Performing Arts Center, adjacent to the Westin Hotel.

REGISTRATION INFORMATION

The symposium sessions are free, and persons interested in attending are encouraged to register early. There is a \$15 charge for the luncheon. Those who would like to attend should send their name, address and a phone number, along with a check for the luncheon, to "The Southern Influence in Oklahoma", Arts & Sciences Extension, Life Sciences East 206, Oklahoma State University, Stillwater, Oklahoma 74078.

conflict with the university setting where the institutional mission may be teaching rather than specialized, high-level research.

What we're trying to do, partly, is to overcome this over-specialization which is partly the result of graduate training, but is also enhanced by the incentives for career enhancement. I think career enhancement often comes through belonging to a professional guild or a professional association. Reputation and movement from one college to another, to higher salaries, to other kinds of rewards within a career come as a result of perpetuation of this specialization. So, one of the things that we're attacking is over-specialization and lack of discourse or community discussion within the undergraduate institution.

I think generally there are very few incentives for a professor to work in the core and the lower level courses. There is just no way to advance within our universities if you emphasize teaching and emphasize inter-disciplinary teaching. I think we're trying to attack a problem that has to do with incentives as well. In getting the faculty together and paying them to study the core, the administration is setting new priorities. Then leaders of the faculty will say it's important to study the core and to talk with one another. Thus we're attacking a problem which is part of the structure of most colleges and universities.

... they ought to know one subject well, they ought to feel the dignity and authority as well as technical competence that attends such finalization.

I also think we're attacking a problem of proliferation of knowledge. I think that to bring all the specialized knowledge into the university is simply impossible; there has to be a way of establishing what is central, what is essential, for college education. And by picking texts, by talking about certain issues and problems which the faculty agree to, we are providing coherence in the face of a major problem of the proliferation of disciplines and knowledge.

We also are working with the problems of today's students. Specifically, we're working with problems of how to read, how to write, how to deal with language problems, basic literacy problems of one sort or another. How can you read Jefferson and understand Jefferson intelligently? How can you take Milton's *Paradise Lost* or Dante's study of Purgatory [in *The Divine Comedy*] and, as an undergraduate, read that so that it has some meaning for your life in the twentieth century?

I think we're attacking a lack of historical consciousness, a different set of values between the faculty and traditional liberal arts and where students are in our culture. Some people say that liberal education is really not possible anymore because of the proliferation [of information] and because of differing values between the students and the faculty. So, we're trying to attack some national problems, and we're trying to deal with them in a situation where we find these national problems impinging on our own teaching and in our own curriculum.

HOLT: I think you struck on something earlier, Kenneth . . . when you talk about the growth of information — I won't necessarily say the growth of knowledge [laughter] — it will get worse rather than better, so decisions have to be made.

There is no way any one person can even be exposed to all that information much less be able to process it. So, I think decisions have to be made as to what are a fundamental set or group of ideas, thoughts, values, that students must be exposed to in order to permit them to be able to decide intelligently which direction they need to go in the assimilation of knowledge which would be a benefit to them later on.

So, I think you're right on target. We have to look at this core. We have to make decisions for them, but the thing you alluded to, the incentive system, is against us. There are no rewards . . .

You have a better handle on it here at Phillips than someone will in a larger institution, not necessarily public versus private, because the same kind of problems are faced in the larger private institutions as well — loyalty tends to be to discipline rather than to institution. Perhaps it was not always so, I don't recall, but as far as I can remember, for a person in a particular discipline loyalty is to that discipline. And therefore you get this skepticism about the importance of someone else's work.

But I think you're taking the right tack. Faculty like to be stimulated no matter what it is that stimulates them. In the kind of program you're offering here . . . probably with very little coercion almost any institution could get faculty to come in and participate in this kind of thing. They would feel like they were back in college themselves and be stimulated by it and say finally it is important: "I shed my blinders, it is important that our students know these other things."

I don't think there is anything that really makes a faculty member more joyous than to have a conversation with a truly educated young person who has graduated from their own institution, even those who are so discipline oriented. If [a professor] could say, "My God, I didn't know he knew that,"

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OKLAHOMA FOUNDATION FOR THE HUMANITIES RECEIVES \$50,000 AWARD

On October 12, 1987, the National Endowment for the Humanities announced that the Foundation had been named one of only eight state humanities councils nationwide to receive 1988 Merit Awards worth \$50,000 each. The funds will be made available for public humanities programs in Oklahoma.

The 1988 Merit Award is the third such award the Foundation has received in four years.

In announcing the awards nationally, Lynne V. Cheney, Chairman of the NEH, said: "The councils are being recognized for sustained superior performance in promoting programs in history, literature, languages and other humanities disciplines. These councils have demonstrated their leadership in developing increased public knowledge and understanding of the humanities in their respective states."

Award selection is based on evaluations of each state's biennial proposal to the NEH which assesses past work and describes goals for the next two years. The proposals are reviewed by panels from both the academic and public sectors, who are asked to consider the intellectual quality of the overall program, the range of topics studied and the audiences reached. Programs that demonstrate excellence in all aspects of their operations are eligible for Merit Awards.

"The 1988 Merit Award is a continuing indication of the exceptional quality of programming provided by the Oklahoma Foundation for the Humanities," said Dr. Smith L. Holt, state Secretary of Education and a member of the Foundation's Board of Trustees. "This exemplary achievement of winning three such awards over a four year period should serve as a beacon for all of Oklahoma's cultural and intellectual endeavors."

Oklahoma City businessman James R. Tolbert III, who chaired the state Task Force on Higher Education and who also is a member of the Foundation's Board of Trustees, said of the award: "The Foundation is helping Oklahoma elevate its vision and raise standards for education in the humanities. The success it has achieved is even more remarkable when you realize that its work is being done primarily to serve the state's out-of-school adult public. The Foundation's program deserves the recognition and appreciation of every Oklahoman interested in quality education in the state."

While the award recognizes the Foundation's overall program, several particular strengths were noted by the NEH: a very successful program of producing and distributing traveling humanities exhibits, its first two annual Oklahoma Lectures in the Humanities, and its role in the promotion and creation of reading and discussion programs.

"Finding just the right combination of programs for Oklahomans has taken some experimentation, but I think we are really beginning to know what works here," the Foundation's Executive Director Anita R. May said. "Oklahomans clearly want the intellectual stimulation that public humanities programs offer. We have been able to help provide that, and the NEH's Merit Award recognizes the results. We are really excited about the award — the \$50,000 will help us build on what we have accomplished so far."

MUSEUMS HONORED

Woodward's Plains Indians and Pioneers Museum, which has received eight project grants from the Foundation over the last three years, recently received three awards in recognition of the excellent service it has provided the people of Woodward and northwest Oklahoma.

The first award was national in scope and came from the American Association for State and Local History, which announced the honor at its national convention in Raleigh, North Carolina. The Association's Certificate of Commendation is presented to museums judged to be of superior quality. The award is especially welcomed because its recipients were selected by a panel of judges comprised of historical society and museum professionals.

The museum also received two honors from the Oklahoma Museums Association. It received one of two 1987 Awards for Outstanding Interpretive Exhibitions for its exhibit called "Northwest Passages: A Century of Challenge" and it received the 1987 Outstanding Publication Award for "Oklahoma's Northwest Territory", a map which identifies, locates and dates historic towns in the region.

Woodward rancher Mead Ferguson, a member of the Foundation's Board of Trustees and an active participant in Woodward's cultural organizations, said the museum has been a very important element in the city's life.

"It has had several effects in the community," he said. "First, from the economic side, visitorship has doubled. We now have 12,000 to 15,000 visitors per year, and 30 to 40 percent of them are from outside Woodward. Second, there is no doubt that the museum's contribution to quality of life here was important in our getting the U.S. Steel plant that just came in. And the museum has been particularly important during the Centennial year; it has greatly enhanced residents interest in and view of the past. It has created an interest not really seen before."

Ferguson added that there is a lesson to be learned from the museum's and Woodward's successes: "It shows that a small town — if it's willing to work — is every bit as competitive as large cities. No one should feel that they can't do something exciting."

More importantly, he said, leaders in other Oklahoma communities don't have to do it single-handedly. "There are state organizations — the Oklahoma Foundation for the Humanities in particular — which are willing and able to finance and help plan and develop similar programs," he said. "There are sources of help."

"If you want to get it done, it can be done."

The other Outstanding Interpretive Exhibition Award went to the State Museum of History for its exhibit called "The Wishbook: Mail Order in Oklahoma", an exhibit which examined the impact of the mail order business on rural Americans and Oklahomans from 1872 to 1945.

Both of these exhibits were funded in part by grants from the Oklahoma Foundation for the Humanities.

"Northwest Passages" was developed as a permanent exhibit which examines the development of the northwest area over the past 100 years, from the founding of Woodward in 1887. Since its opening, more than 7,000 people have viewed the exhibit. The project grant, in addition to supplying funds for the exhibit, helped make possible a public lecture and panel discussion series which brought scholars together with area citizens to discuss the region's general, economic and agricultural histories.

(Continued from page 7)

or "Where did he get that?" I think that's exciting. But you tend to focus so much from day to day on your own discipline and where it's going to take you either incrementally, or exponentially even, that you lose sight of the benefit of the other disciplines.

SHIFFS: I might say that at Phillips we don't pretend to have all the answers or even a great many of the answers; but we do see the problems, and we're trying to address them in this way. And even with what we're doing with the core curriculum doesn't attack some other major problems which relate to university coherence in a broader sense.

We are not getting into the dormitories and we're not able to penetrate the youth culture as much as we would like in order to bring students along. We hope that that will happen in some planning in the future with some of our student affairs people cooperating with the faculty. But we're certainly aware that we're just beginning to deal with some of these major problems.

One of the things that seems to acquire a bad name when we talk about the core curriculum is specialization. And yet the most exciting faculty members often are the ones who are really in love with their research, and that excitement is exhibited in the classroom. Is there any bridge between the specialist and the core curriculum?

HOLT: I think the answer is yes.

All you have to do is make it respectable. Not

only respectable, but make it, in fact, the exclusive purview of your better faculty members; make it their exclusive purview to teach in the core.

Many years ago, when I was at the University of Wyoming, we had a very distinguished British scholar who was the chair of the department. (He had come there to get away from nuclear bombs. He figured Wyoming was probably the best place to go because it was so far away from his native England. But little did he know that, of course, they had all the Titan missile sites right out there.) But anyway, [a professor] taught freshman chemistry by invitation only; that is the way he managed it. . . . because he thought it was the most important point of contact the department had, and he is correct.

The freshman level is where we ought to have the best teachers. Because from a selfish standpoint (if you want to sell your discipline), that's the place to do it. From the standpoint of the student, the students are less prepared to cope with poor teaching, to work on their own at the freshman level. They don't have such a bad time with a less-than-competent teacher at the upper levels because they're more able to do things on their own.

So, yes, the answer is yes. There is a bridge. I think it's unconscionable that we haven't made more effort to get these good people in there. And certainly I think the future, if we really want to see a strong, healthy system, is going to require us to have these good people there.

You were talking earlier this morning about the resistance at Berkeley where they put the

teaching assistants in the classroom, and they really would rather not have the undergraduates at all. What would happen there? Is there any bridge there?

MARTIN: Well, at Berkeley and at institutions in the East that I know reasonably well (Princeton in particular), it is true, sometimes, at least, that a distinguished senior professor, a scholar or researcher, "world class" as we say, will elect voluntarily to teach a freshman class. While most of the teaching at Berkeley, for instance, is done by TA's at the freshman level, there will be these distinguished exceptions.

And the word gets around that this person who is a world figure in academia is voluntarily, happily and actively involved with freshman. And it has a very significant effect, far beyond that particular classroom, because it is an example of the kind of role model the students really need, that is, someone who is obviously competent, technically skilled, but also eager to share. There is a contagious enthusiasm that causes her or him to want to work with students and to begin that contact early and to help, obviously, shape their planning in the best way. So yes, it does happen, and happens often.

The specialist especially attractive to me is a person like Carl Shorsky or Lewis Thomas; Shorsky is a historian and Lewis Thomas comes out of science. But Thomas is so skilled at showing these ethical and moral dilemmas and how we grapple with them in looking at the social, sometimes

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environmental, influences and effects of our work. He shapes and molds that so well into a mosaic that I think students are greatly affected by that. Carl Shorsky moves from history to cultural anthropology and around through architecture and art, and is that kind of specialist who made it his business to know something about the serious disciplines around his specialization and thus his teaching is greatly enriched and his effect or impact greatly extended.

HOLT: My guess would be that the reluctance of this world class scholar to deal with freshmen is a phenomenon that is probably not more than 30 to 35 years old.

Certainly my own experience is that people who were of the National Academy of Sciences class, Nobel class, back when I was an undergraduate, not only were in the freshman classroom but enjoyed it, interacted. Something has happened in the interim. I think it's where we put our emphasis. There's that old saw, "The researcher can't teach, and the teacher can't research", and it's not right . . . But that's something which is a modern invention.

Kenneth, are there any other approaches to the structure or process of general education other than the one that you are using here?

SHIPPS: Yes, I think that Warren has alluded to some other approaches.

There are obviously some universities that are concerned simply for distribution among the various disciplines, and that's what they call general education, sort of a taste of the various disciplines.

There are approaches, found more frequently in an enriched curriculum or a highly specialized technical institution, which provide students with some introductory material within their disciplines and then you go straight through and specialize more.

I think within some of the larger universities there could be more attention to the core curricular notions and integration. Within some of the colleges of a university there might be an attempt to introduce liberal learning two or three different ways where the student might choose one of these alternatives, and it may not be through a whole university-wide core curriculum. So I think that there are other alternatives other than what we're using at Phillips, which in many cases, obviously, would suit the purposes of those universities. Serious work on coherence will produce, however, tough political battles within universities who attempt to provide some semblance of integrated liberal learning.

Warren, what is the practical potential for an education based on coherence in the curriculum?

MARTIN: Some of the practical benefits are immediate, and we've touched on this, but I will just mention it again for emphasis.

To use an example in a peculiar location: in the City University of New York, one of its colleges, Brooklyn College, under the leadership of Robert Hess, the President, has introduced a seven-course core required of all students. Now, that seven-course core — which is really audacious given the diversity of the student body, given the location, given the very practical orientation of most of the students — means there are some common readings. And those students, coming together wherever they come together, are thus able to share a vocabulary on certain subjects, to share some incidents and readings that enrich their conversation and hopefully affect their lives. That would be one little practical benefit.

. . . Beyond the undergraduate experience, when there is some semblance of coherence,

IN MEMORIAM

In November, 1987, Oklahoma lost three people who during their lives had demonstrated strong commitments to the humanities and to expanding the public's understanding and appreciation of those disciplines.

Janemarie Luecke, a professor of English at Oklahoma State University for 21 years and a Benedictine nun for 44 years, died November 17 in Oklahoma City. She was 63. Since the creation of the Foundation, Sr. Luecke had participated in several public humanities programs, in addition to her ongoing participation in women's rights and civil rights activities, and in the activities of her Benedictine order. She was an inspirational teacher of literature and an accomplished poet.

Arrell Morgan Gibson, George Lynn Cross Research Professor of History at the University of Oklahoma, died November 30 in Norman. He too was a frequent participant in public humanities programs funded by the Foundation, and he was to have made a presentation at a December 3-5

symposium on the Cherokee Nation and the U.S. Constitution in Tahlequah. During his career, Dr. Gibson wrote twenty-three books and 150 articles on the American frontier, on American Indians and the Southwest. His book *The Chickasaws* was a finalist for the Pulitzer Prize in 1971, and in 1981 he received OU's highest honor, the Distinguished Service Citation.

Wilma L. Victor, 68, who died November 30 at a hospital in Texarkana, was a retired official for the Bureau of Indian Affairs and served on the Foundation's board from 1979 to 1981, while the organization was called the Oklahoma Humanities Committee. When she retired from federal service about ten years ago, she was a special assistant to the Secretary of the Interior. At that time she moved back to Idabel, her birthplace. During her retirement she served on a number of state and local boards and commissions.

Their commitment and service to the humanities will be missed.

you're more likely to achieve one of the goals of higher education. And that is to encourage in the graduate a capacity for sound judgment. In order to show sound judgment, a person has to be able to untangle a skein of thought and take it by its elements. The person who has had an undergraduate experience that not only gives him diversity and range, but gives him specialization while encouraging him to think about things in connection with each other, is better able to consider the options, untangle the skein of thought, chose among the options, hopefully wisely, and take action. And the capacity for sound judgment may be the "end" of the undergraduate experience to which everything else ultimately is "means".

So, that is a very practical, real benefit of this kind of education, when it works.

Then again, and beyond, when you move out into society and you find persons of all sorts of interests and orientations, all sorts of skills and attitudes, and you have to somehow try to emerge as a leader around a community concern, let's say, having to do with the environment, pollution, or whatever, again I suggest that if you have learned to think about relating science and technology, the humanities and arts, the social and behavioral sciences, if there has been a deliberate effort for you as an undergraduate to bring that together, now, as a person in the community, you have a chance to do that in a way that would be successful, more successful than if you didn't have the advantage of such training and experience.

Let's get to texts a minute. Ken, there is controversy about texts, about whether they contribute to coherence in the curriculum. Would you discuss that for a moment?

SHIPPS: There are problems with not only choosing texts, but problems with interpreting texts. These are major problems in our culture.

Let me speak to interpretation. There are different theories about interpreting texts in our culture and in scholarship. We have schools in literary theory that say that you can obtain meaning and perpetuate cultural values, traditions, through texts. And there are those people who are into what is known as "pro-structuralism" or "deconstructionism" in literary theory that basically do not think that you can get back to the original meaning of texts and that you cannot transfer very easily tradition and meaning through texts.

These traditions often use the terms "writerly texts" or "readerly texts". By "writerly text" they mean that a text is primarily done by the individual writer for his or her own purposes. That's how texts should be viewed. Often in this approach to textual analysis you get a variety of different meanings. They say you have to almost rewrite the text yourself in reading it. And there is the possibility of so much interpretation in the theory of some of these deconstructionists that you will never get to a common heritage, common meaning. So that I think is one of the problems of using texts.

There are others who, hold to an older tradition. People like E.D. Hirsch say that texts are usually written to be read. They are part of the community and you can pick up what it is through structure and through symbols that can carry the truth, the meaning, from generation to generation. They would be opposed to people like Jacques Derrida [who teaches the history of philosophy at the Ecole Normale Supérieure in Paris and was the first to articulate the theory of deconstructionism] and Jonathan Culler of Yale, who are in the deconstructionist school.

Those who talk of the readerly text say you can obtain common truths, that you can have discourse for meaning, that there is a way of reading which provides rationality, that the word can mean something from generation to generation. This is, I think, the main tradition of philosophical, literary and religious traditions of Western thought. And that's the one that we're generally operating under at Phillips.

That is not to say we don't encounter some difficulties in interpreting these texts, and students may have the same kind of problems. And it's difficult sometimes to overcome those things when there is a difference of culture or in a faculty that has different notions of truth.

You can even get to the point of a kind of anarchy, and frankly, I think, that within literary theory there are a number of people who, in pushing for deconstruction, seem to favor a kind of individual license that borders on anarchy. And there are some people with political ideologies, such as Marxists, who want to push deconstruction a step further and say, "Let's get rid of all the traditional literary values or approaches to texts."

All of you made some really important statements earlier, today and yesterday, about the

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coming to some kind of agreement. How does this apply to interpretation?

HOLT: Isn't the process of interpretation important in its own right, though?

While you were talking, I was harking back to my freshman year in college, to a course called "Analysis and Judgment of Literature". [In that course,] the mere process was valuable. Whether the professor's ideas were contradicted by one of his colleagues or peers or not, basically we were led to explore and investigate, and very often part of the interpretation you came up with was your own.

I didn't find that there was such a diversity; that's perhaps because most people that I was dealing with probably had a common experience, background. But the process is important, as it is in science or any other place, the process is important to me.

SHIPPS: I think that a student's interpretations often are modifications of something which they read or what the professor might have said. But to push it to the point where the professor's opinion is the only opinion or the only tradition which can be maintained, I think, leads to a kind of domineering, doctrinaire education which is very difficult for us to live with. And just because a professor says something is so doesn't make it the case and . . .

HOLT: Even if it's in writing . . .

SHIPPS: . . . even if it's in writing.

Writing develops free expression which is crucial. But sometimes you need to move beyond splitting to synthesis. From my perspective you can't say the only God is the God within; that kind of contemplation of the navel is a pretty poor structure upon which to build the universe. I think that sometimes in reading texts you get into that problem, even among the highest literary theorists that there are in the university circles today.

MARTIN: Well, a couple of things have come to mind over the last 48 hours.

We sometimes say in casual conversation, that there no longer seem to be any shared values in Western society. And yet, Klaus Barbie was condemned in that French court, condemned to life imprisonment for crimes against humanity.

Now, we might have some trouble getting specificity to that charge, "crimes against humanity", but it means something to us; it was a violation of justice, there was a violation of the right to life, and access to one's place and friends, and so on.

You were pointing out yesterday that one thing students seemed able to agree to now, at a time when it seems as though nothing is sacred, is that you must not and we will not snitch on another student . . . That's a kind of unwavering, moral commitment on the part of students who make claims to be free of all moral obligations. But certainly in the youth culture, that stands, doesn't it, it has a kind of moral authority for them: you don't blab. And they will sometimes suffer considerably while adhering to that. So, one can keep seeing evidence in the presence of heterogeneity, pluralism, to the point of contradiction, at the risk of anarchy, things about which we seem to still have some agreement.

And as John Gardner and others insist, there is still enough agreement on which to shape some coherence in the curriculum, on which to form some working arrangements for a neighborhood, or a city called Enid, Oklahoma. We can still have a functioning societal organization.

HOLT: Don't you think ultimately, though, to do these kinds of things, if they are to be accomplished, individuals, certain individuals, have to recognize the importance to our society for someone to take the wheel of the ship and steer it in the proper direction?

If done in a proper way, then I think that you will find that people will follow, and will do those things which are essential to bring coherence back to the curriculum. It's just in the past, I think, that most academics have abrogated that responsibility, have not taken a broader view, and have not been sufficiently persistent. I think that's the key. It's not something you can make an attempt to do today and then tomorrow say, "Well, I have other things to do and maybe I'll get back to it again next week." You've got to decide that this is vitally important to education, to society, to the country, and then say you're going to accomplish it and take whatever hard knocks you get to stay the course.



SUPPORT THE HUMANITIES IN OKLAHOMA

Grants and matching funds for production of public humanities programs in the state come to the Oklahoma Foundation for the Humanities from the National Endowment for the Humanities. A large part of the funds for operation of the Foundation, however, come from private and corporate contributions within Oklahoma. If the work of the Foundation is to endure, that base of support in Oklahoma must grow. To facilitate that support the Foundation has created the Donor Recognition Program. If you want to preserve and promote the public life of history, literature, philosophy, art history archaeology and other humanities disciplines in Oklahoma, please join us with your donation to the Oklahoma Foundation for the Humanities.

In order to meet our procedural requirements making your gift eligible to be matched by the NEH, please acknowledge the following statement by signing below: I am making the gift designated on this card to the Oklahoma Foundation for the Humanities. I understand that this gift may be submitted for match to the National Endowment for the Humanities.

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APPENDIX F

Standard Evaluation Forms Used for Faculty Participants from Phillips
and Completed Examples

FIPSE FACULTY DEVELOPMENT SEMINAR, SUMMER 1987

PARTICIPANT'S EVALUATION

Under the terms of the FIPSE Grant, Phillips University is required to submit periodic self-evaluations to the Department of Education. Your responses to these questions will contribute to that process. Your observations and comments will also assist the FIPSE Advisory Committee in its planning for the follow-up seminar next summer. Please feel free to use back sheets for extended comments. Note that the last page is to be detached.

1. SPECIFICS (over) *

Comment on the quality and usefulness of the master teachers' presentations.

Week I: Curriculum and Pedagogy (Warren Bryan Martin)

- + laid out issues well by drawing effectively on faculty expertise & experience; good contextual approach to texts
- should have stayed a 3rd day to follow up discussions of curriculum, Snow & Whitehead
- Week II: Dante (Kache, Jacob)
- + strong internalist approach to texts by an international, multilingual expert in his field; well-informed & well argued points
- weakest in interactive, dialogic conception of pedagogy & knowledge; did not always answer questions well for going issues

Week III: Conceptions of Text (Michael J. Horstmann)

- + brave, interdisciplinary, intellectual venture revealing the strengths of true interdisciplinary knowledge; open & honest
- agreed himself then on focus on each text, did not defend his position with sufficient expertise in the texts or out of them

Week IV: Darwin and Eisley (David Wills)

- + marvellous textual reading with far reaching implications in other fields outside of biology & natural history
- did not deal with Eisley, however relevant the Immense Journey was to the master teachers' own insights

- + fine self-conscious teacher of a manner of knowing by inducing participant involvement in Freudian concepts
- did not really read Freud with the group; was perhaps too contextual in approach; weak on Descartes

- + most appropriate illustration of the St John's College approach to texts by posing large synthetic questions
- did not inspire a lazy, distracted group of seminar participants out in the middle of Colorado (could anyone hear?)

2. Please indicate which of these texts for the purposes of self-evaluation, this seminar was appropriate to, which least, and why?

With all due respect to classical & medieval studies, I think the modern texts from Descartes onward have the best chance of creating echoes in other core courses. Outside of freshman English & Western Civilization, the connections of Aeschylus, Plato, Ames/Isidore, & Dante are largely moribund - probably because of our faculty but also because of the nature of the Phillips curriculum that favors pre-professional training to the disadvantage of general education. We will need to focus more on ways to strengthen the classical & medieval component of general education. We will need to focus more on ways to strengthen the classical & medieval component in our core courses during the second phase of the FIPSE project. The way we may do that is to ensure

+ initial level of interest

them

C.D.

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2. For the purposes of faculty discussion, do you prefer intense focus on a single text or a wider focus that includes several?

For our faculty, most of whom find synthesis difficult, ^{consideration of} single texts are preferable. But multiple texts would force the faculty to begin thinking more in terms of making ~~the bonds of~~ connections, from text to text, not only during our seminars but also in our courses. I would advise keeping the same mix of single text/multiple text weeks that we had this summer, if at all possible, for the next summer seminar.

3. Was the reading load in this seminar

known how much like our students the Phillips faculty is, I would say that the reading load was not entirely realistic, especially during the last two weeks of the summer. We must structure the seminar in such a way as to ensure ^{that} the participants actually read & think about the text, on the one hand & to ~~prevent~~ ^{prevent} the gratuitous addition of new texts by the master-teachers on the other.

III. STRUCTURE

1. How useful did you find it to begin each week with a presentation from a master teacher?

It would be better to have the master-teacher come Sunday/Wednesday/Thursday, to ^{give} ~~provide~~ the group time to read & discuss the text(s) before the master-teacher arrives. As it was this summer, a large portion (1/3?) had not read the texts by the time the master-teacher started. This meant certain disaster for some teaching approaches, such as Flaumenhaft's on Colorado who assumed close acquaintance with Marx & Jefferson the very first day. No wonder he had the hardest time of it, of all our master-teachers, certainly.

2. How useful did you find the Thursday discussions of general issues and pedagogical problems?

This discussion needs to be moved to Monday in preparation for the master-teachers' arrival. The group needs to read the text & discuss it before the master-teacher begins to make the most of his (or her) time in the seminar. To facilitate this, a ^{sub-}group of the seminar should be responsible for beginning the discussion for the week by ^{sub-}group context & introducing the text to the ^{other} participants. This will ensure, I think, more active engagement in the texts during the week by everyone.

3. How useful did you find the Friday presentations by each discipline?

Excellent. No change needed here except to ensure that the participants actually answer the question for the day: how would you use this text in your core course? Too many people got off on other questions or talked about upper-division courses taught to a small minority of Phillips students.

4. How would you change the structure of the discussions for next summer?

We need to break up into sub-groups for part of the time on Mondays & Fridays so that genuine dealing can occur without distraction from the larger group & without overwhelming the less interested/less engaged participants in discussions beyond their ken. These less committed individuals can be apprized of these sub-group discussions by brief reports made to the seminar by sub-group leaders. This ^{temporary} breaking up on Monday & Fridays, I think, will strengthen interest & commitment.

5. Does the Colorado week seem to have been a good idea? Why?

Yes for group solidarity. No, for reading & thinking about the texts. I recommend that we do the Colorado camp again, but without texts and/or master-teachers in order to strengthen the assets of being together in the camp. (No real learning, in the same sense as at Phillips in the first few weeks, can occur ~~at~~ in Colorado.)

IV. OBJECTIVES

1. How has this seminar affected your view of these texts/lessons and their inter-disciplinary relations? 2.

I have come to understand better the interaction between text & context - that is, what a text can say from a variety of disciplinary contexts. The ^{significance} meaning of a text varies from field to field, of course, but a close intellectual reading must come first before disciplinary meaning can be derived. In this way I have come to see the importance of bringing text & idea back together in general education, but also in my discipline. No longer will lecture or discussion about a text suffice; the text & its ideas ^{together} need more attention than I have given them in the past.

2. How will this seminar affect your teaching in terms of pedagogical tactics and strategy?

I will focus more on how to read a text in my discipline, borrowing the insights & models offered by our master-teachers & by our colleagues. I am particularly keen to use the approaches taken by Jacoff & Kites on some texts, as well as those taken by Day & Martin on others. In each case, I will experiment with different tactics until I find the one most comfortable for one of my students, on a text by text basis.

3. How will this seminar affect your teaching in terms of the structure, content, and goals of your courses?

The emphasis will now be increasingly on the text & general education than on my discipline & its subject. I will try more to teach a manner of knowing more than a subject matter, in & through the texts. This will mean a considerable shift in emphasis, ^{glad} questions posed in class, but I think it is imperative now to make it, to the extent that I can, beginning the fall of ^{thinking about} ~~presenting~~ it on into next year.

4. What effect do you think this seminar will have upon the quality of general education at Phillips University?

Phillips has the opportunity, thanks to the FIPSE project, of becoming a more thorough-going liberal arts institution in spirit if not necessarily in substance. If nothing else arises from this summer, the ~~reluctant~~ participating faculty are likely to promote (or at least to resist future incursions on) the liberal arts curriculum at Phillips. Whether or not the faculty can actually develop ^{effective} coherence in their own courses, I am afraid, remains to be seen. I am not yet too hopeful in light of the very uneven commitment of the participating faculty, & of the obvious indifference (hostility?) of the rest of our faculty.

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V. SUMMARY

Indicate the extent to which you agree or disagree with the following statements. Make additional comments if you wish.

	(1) disagree strongly	(2) disagree somewhat	(3) agree somewhat	(4) agree strongly	
1. The seminar advanced my personal understanding of these important texts.					✓
2. The seminar gave me new insights into the methods and goals of my colleagues in other disciplines.					✓
3. The seminar presented material that will find its way into the classes I teach.					✓
4. The seminar presented pedagogical devices that I will incorporate into my own teaching.					✓
5. The seminar left me with ideas for significantly restructuring some of my courses.					✓
6. The seminar laid a foundation in faculty dialog that will lead ultimately to a more coherent curriculum.					✓

VI. GENERAL COMMENTS

The seminar worked, but for many unexpected reasons - like any course with ^{different} people participating. The sense of commitment to continue talking w. I think genuine for most of the group, whether or not our students were benefit from ^{these} discussions in the courses they are taking. While we are far from having achieved the goal of a truly more coherent curriculum, we have moved further along towards a more substantive general education (no mean achievement, that, in light of what ^{faculty} we have to work with!) We need to keep the enthusiasm that is obviously there to carry on: the substance of the project, I hope, will come in some form, eventually.

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FIPSE FACULTY DEVELOPMENT SEMINAR, SUMMER 1988
PARTICIPANT'S EVALUATION

Under the terms of the FIPSE Grant, Phillips University is required to submit periodic self-evaluations to the U.S. Department of Education. Your responses to the following questions will contribute to that process. Your observations and comments will also assist the Advisory Committee in its planning for the next phase of the project funded by FIPSE. Please feel free to use back sheets for extended comments.

I. Specifics:

Comment on the quality and usefulness of the master-teachers' presentations.

Week 1: Shakespeare's Hamlet (Grimes and Walvoord)

Week 2: Mathematical Thinking (Wayne Roberts)

Week 3: Goethe's Faust (Robert Detweiler)

Week 4: Tocqueville's Democracy in America (Whitney Pope)

Week 5: St. Augustine's Confessions (William Mallard)

Week 6: Bach's "Mass in B-Minor" (Alfred Mann)

V. SUMMARY

Indicate the extent to which you agree or disagree with the following statements. Make additional comments if you wish.

	(1)	(2)	(3)	(4)
	disagree strongly	disagree somewhat	agree somewhat	agree strongly
1. The seminar advanced my personal understanding of these important texts.	/	/	/	/ ✓
2. The seminar gave me new insights into the methods and goals of my colleagues in other disciplines.	/	/	/	/ ✓
3. The seminar presented material that will find its way into the classes I teach.	/	/	/	/ ✓
4. The seminar presented pedagogical devices that I will incorporate into my own teaching.	/	/	/	/ ✓
5. The seminar left me with ideas for significantly restructuring some of my courses.	/	/	/	/ ✓
6. The seminar laid a foundation in faculty dialog that will lead ultimately to a more coherent curriculum.	/	/	/	/ ✓

VI. GENERAL COMMENTS

The seminar worked, but for many unexpected reasons - like any course with ^{different} people participating. The sense of commitment to continue talking is, I think, genuine for most of the group, whether or not our students ever benefit from ^{these} discussions in the courses they are taking. While we are far from having achieved the goal of a truly more coherent curriculum, we have moved further along towards a more substantive general education (no mean achievement, that, in light of what ^{faculty} we have to work with!) We need to tap the enthusiasm that is obviously there to carry on: the substance of the project, I hope, will come in some form, eventually.

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Week 6: Bach's "Mass in B-Minor" (Alfred Mann)

II. Content

Comment on the interdisciplinary utility of these texts for the purposes of creating a more coherent core curriculum. Which are the most appropriate, which least, and why?

III. Structure

1. How useful did you find the Monday sessions to prepare you for the text and the master-teacher?

2. How useful did you find the Friday discussion sessions of the disciplinary and pedagogical uses of the text?

3. How would you change the structure of the discussions for next summer?

IV. General Comments, Suggestions, Recommendations, Complaints:

V. Objectives

1. Did you meet your objectives for the summer? If so, how? If not, why not? What important results of the summer did you not anticipate?

2. What objectives do you plan to pursue in the up-coming academic year? What results do you anticipate? Be specific.

APPENDIX G

Special Items on ACT Attitude Survey, related to Classic Texts Curriculum

For me the most important reason to obtain a college degree is:

- A. to qualify for a good job
- B. to prepare for graduate school or professional school (law, medicine, social work, dentistry, etc.)
- C. to be a more informed citizen
- D. to please my parents
- E. for personal fulfillment/growth
- F. other _____ (Specify answer if F on Section IV-Comments and Suggestions of Answer Sheet).

The next three questions come from a national survey. In thinking over your experiences in college up to now, to what extent do you feel you have gained or progressed in each of the following respects? Indicate your response for each.

28. How much have you referred to knowledge you have have acquired in your reading at the university?
- A. very much
 - B. quite a bit
 - C. some
 - D. very little
29. How have you gained in your college experience up to now in broad general education about different kinds of knowledge?
- A. very much
 - B. quite a bit
 - C. some
 - D. very little
30. How have you gained in your acquaintance with and enjoyment of literature?
- A. very much
 - B. quite a bit
 - C. some
 - D. very little

COLLEGIATE ASSESSMENT OF ACADEMIC PROFICIENCY
STUDENT SCORE ROSTER
FIELD TESTING

SCHOOL: PHILLIPS UNIVERSITY

APRIL 1988

ID NUMBER	STUDENT NAME	FORM	ESSAY #1			ESSAY #2		
			PURPOSE SCORE	MECHANICS ¹ SF	LU	PURPOSE SCORE	MECHANICS ¹ SF	LU
510667265	TREASURE SAUNDERS	4	2.0	3	2	1.5	3	2
511643525	BRIAN E. SPARKS	3	4.0	3	2	4.0	3	3
512849029	GWEN POLAND	2	3.0	3	3	3.0	3	3
514562964	DAVID D. FOUNTAIN	4	1.0	3	2	2.5	2	1
523432133	KATIE GREENWALD	4	2.5	3	3	2.5	3	3
529331466	TINA L. MITCHELL	1	3.5	3	2	4.0	3	2
548354969	STACEY P. BURROUGHS	1	2.0	3	3	3.5	3	3
900269	JUDY B. CHARLTON	3	2.0	3	3	3.0	3	2

¹TWO MECHANICS SCORES ARE REPORTED: SF=SENTENCE FORMATION LU=LANGUAGE USAGE
A FEW PAPERS AT YOUR SCHOOL MAY HAVE BEEN UNRATABLE FOR VARIOUS REASONS.
THESE ARE DENOTED BY: OT=OFF TASK
I=ILLEGIBLE
IN=INSUFFICIENT AMOUNT OF WRITING
NR=NO RESPONSE

COLLEGIATE ASSESSMENT OF ACADEMIC PROFICIENCY
STUDENT SCORE ROSTER
FIELD TESTING

SCHOOL: PHILLIPS UNIVERSITY

APRIL 1988

ID NUMBER	STUDENT NAME	FORM	ESSAY #1			ESSAY #2		
			PURPOSE SCORE	MECHANICS ¹ SF	LU	PURPOSE SCORE	MECHANICS ¹ SF	LU
369403341	MARIE MERRITT	2	2.0	3	2	2.0	3	3
429633417	JAMES NORMAN	2	3.0	3	3	1.5	3	3
440563420	JOHN UNDERWOOD	3	2.0	3	3	3.0	3	3
441990983	INGRID PETERSSON	1	3.0	3	2	1.5	2	3
442824808	RANDY SUTHERLIN	4	3.0	3	3	4.0	2	3
442847074	MEGAN L. SIMPSON	1	4.0	3	3	4.0	3	3
442887946	RAGHIB FASIH AZMI	4	3.5	3	3	1.0	2	2
442899300	SOFIE HELLEGARD	1	2.0	3	3	2.5	3	2
443842253	GEOFF SHRECK	2	2.0	3	3	4.0	2	3
443843815	REBEKAH WOLGAMOTT	4	2.0	3	3	1.0	3	3
443846183	LISA PITSIRI	2	3.0	3	3	1.5	3	3
444364391	NANCY ADDINGTON	1	2.5	3	3	3.5	3	3
445765784	KIMBERLY E. POPE	4	3.5	3	3	4.0	2	3
447821665	DONNA RIDDLE	3	3.0	3	3	4.0	3	3
447853442	JIT WANG LIM	2	3.0	3	3	3.5	3	3
448843951	MARSI JOHN	3	2.0	3	3	3.0	3	2
448867133	HEATHER HYNSON	1	3.0	3	3	3.5	3	3
456612672	KEVIN BURNS	3	2.5	3	3	1.0	2	3
460336222	LAURA COPENHAVER	3	2.0	3	3	2.0	3	3
505783642	KAYLA OVERBECK	2	3.0	3	3	4.0	2	2

¹TWO MECHANICS SCORES ARE REPORTED: SF=SENTENCE FORMATION LU=LANGUAGE USAGE
A FEW PAPERS AT YOUR SCHOOL MAY HAVE BEEN UNRATABLE FOR VARIOUS REASONS.
THESE ARE DENOTED BY: OT=OFF TASK
I=ILLEGIBLE
IN=INSUFFICIENT AMOUNT OF WRITING
NR=NO RESPONSE

APPENDIX H

Multiple-Choice Test for Content Comprehension in English 1114
(Baseline comparisons available for students
who have and who have not taken the class)

Circle the best answer for each of the following:

1. The mythological cause of the Trojan War is
 - a. the rape of the Sabine women
 - b. the sacrifice of Iphigeneia
 - c. the abduction of Helen
 - d. the blinding of Polyphemos
 - e. don't know
2. In the Apology, Socrates is tried for
 - a. leading an armed rebellion against Athens
 - b. writing seditious plays
 - c. corrupting the youth of Athens
 - d. the attempted murder of Alcibiades
 - e. don't know
3. Dante is guided through the underworld by
 - a. the spirit of St. Paul
 - b. the spirit of St. Thomas Aquinas
 - c. the Bible
 - d. the spirit of Virgil
 - e. don't know
4. The third play of the Oresteia depicts
 - a. the tragic fall of Athens
 - b. the outbreak of war at Troy
 - c. the birth of the Areopagus
 - d. the sacrifice of Iphigeneia
 - e. don't know
5. Cassandra is the Trojan princess who
 - a. plots the death of Orestes
 - b. has the gift of prophecy
 - c. murders Agamemnon in his bath
 - d. elopes with Agamemnon's brother
 - e. don't know
6. "Natural selection" is
 - a. the battle cry of the "whole earth" movement of the 1970s
 - b. the mechanism that drives Darwin's version of evolution
 - c. the concept Plato uses to explain love between the sexes
 - d. none of the above
 - e. don't know
7. Virgil is
 - a. A Roman epic poet
 - b. author of the Aeneid
 - c. the personification of human reason in the Divine Comedy
 - d. all of the above
 - e. don't know

8. One central thesis of Freudian psychology is that
- a. human beings possess free will
 - b. human beings have suppressed instinctual desires
 - c. Altruism is the dominant human characteristic
 - d. none of the above
 - e. don't know
9. Which of the following is not required for Darwin's theory of evolution
- a. long expanse of time
 - b. competition for survival
 - c. variation among individuals of a species
 - d. periodic cataclysms
 - e. don't know
10. Plato concerned himself with the civic life of which city
- a. Carthage
 - b. Rome
 - c. Byzantium
 - d. Athens
 - e. don't know

APPENDIX I

Visitor's Evaluation Form and Completed Examples

FIPSE SEMINAR: VISITOR'S EVALUATION

Week IV: Darwin and Empirical Knowledge

Under the terms of the grant supporting this project, Phillips University is required to submit periodic self-evaluations to the Department of Education. Your response to these questions will aid us in that effort. Your observations may also be of practical value as we plan the follow-up seminar for the summer of 1987. Please be frank.

I. EXPECTATIONS

Did your invitation to participate in this seminar contain a sufficiently detailed description of the project? Did you know what you were getting into? If not, please describe the discrepancy between your expectations and the reality you found.

II. LOGISTICS

1. Are your accommodations satisfactory?
2. Are there specific things that might have made your days in Enid easier?
3. Do you have suggestions for the better integration of visitors into the seminar?

III. QUALITY

1. How do you assess the quality of the master teacher's presentation?

2. How do you assess the level of the participants' response to the issues?

3. Would you change the method or structure of the discussions?

IV. UTILITY

1. How have the week's activities been useful for your work as teacher/scholar?

2. What has this seminar offered in the way of ideas or insights that may affect curricular decisions at your institution?

V. GENERAL

1. What do you see as the greatest strength of the seminar you attended?

2. What do you see as the greatest weakness?

FIFSE EVALUATION: OBSERVERS

1. Were your accommodations adequate? Have you any suggestions for improvement?

2. How well were your interests and/or needs met by the seminar? What do you suggest the seminar do to promote curricular coherence and faculty development?

3. In your opinion, did the master-teacher achieve the stated goals for the seminar? Why or why not?

4. In what ways did the Phillips faculty contribute to your experience during the seminar?

5. How did your participation in the seminar contribute to the achievement of your goals?

6. How will your participation in the seminar contribute to curricular reform and coherence at your institution?

7. Do you have any comments or complaints about the seminar not considered above? If so, what?

FIPSE SEMINAR: VISITOR'S EVALUATION

WEEK II: DANTE

Under the terms of the grant supporting this project, Phillips University is required to submit periodic self-evaluations to the Department of Education. Your response to these questions will aid us in that effort. Your observations may also be of practical value as we plan the follow-up seminar for the summer of 1987. Please be frank.

I. EXPECTATIONS

Did your invitation to participate in this seminar contain a sufficiently detailed description of the project? Did you know what you were getting into? If not, please describe the discrepancy between your expectations and the reality you found. Yes, I believe I was adequately apprized of the project and that in the essentials I was not surprised. Some minor discrepancies were that I had assumed there would be more visitors and that the day's activities would have been more structured.

II. LOGISTICS

1. Are your accommodations satisfactory?

Actually, no. Not, however, through any fault of the organizer. I had been warned that campus housing was for "the adventuresome." However, I would suggest not using the apartments.

2. Are there specific things that might have made your days in Enid easier?

Since I was near campus I found getting meals somewhat difficult.

3. Do you have suggestions for the better integration of visitors into the seminar?

Into the seminar, no, but some thought might be given to the portion of their days not spent at the seminar.

III. QUALITY

1. How do you assess the quality of the master teacher's presentation?

Excellent.

2. How do you assess the level of the participants' response to the issues?

Interesting and helpful in the light of how faculty from a range of disciplines read a work of literature.

3. Would you change the method or structure of the discussions?

No.

IV. UTILITY

1. How have the week's activities been useful for your work as teacher/scholar?

The presentations clarified area of content--that is, what portion of Dante might most usefully be taught--and also illustrated a useful methodology. It's always a problem to me on how to teach a large work that is impossible to completely cover in a thorough way. Ms. Jacoff's presentations showed well a method that addresses this problem.

2. What has this seminar offered in the way of ideas or insights that may affect curricular decisions at your institution?

The principle of providing a unified experience, and the choice of the great texts as a vehicle of providing coherence. Also, the seminar provides a good example of a multidisciplinary effort.

V. GENERAL

1. What do you see as the greatest strength of the seminar you attended?

The presentations from the Master Teacher.

2. What do you see as the greatest weakness?

I don't feel able to identify a "great weakness."

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FIPSE EVALUATION: OBSERVERS

1. Were your accommodations adequate? Have you any suggestions for improvement?

Very convenient, comfortable (and inexpensive). Not the Hilton - but then I couldn't cook at the Hilton. Staying in the Concor apartments cut down on costs for eating, etc.

2. How well were your interests and/or needs met by the seminar? (What do you suggest the seminar do to promote curricular coherence and faculty development?)

I wanted particularly to come to Park week 1) because I will be involved in a new ^{integrated} humanities course this year, and 2) I felt I needed to confront the artistic form about which I know the least. I felt I needed immersion - not necessarily depth. I feel I got what I wanted - an atmosphere in which I learned a good deal about Bach, but more than I expected about musical form - even as in my mind that form connects to structure in painting, literature, etc.

3. In your opinion, did the master-teacher achieve the stated goals for the seminar? Why or why not?

Professor Mann was a joy - a genuine man as well as a scholar. I don't know if the music people were satisfied, but Her Mann taught me about structure & form in the arts. I particularly appreciated his placing of the Be Man in autobiographical perspective - then his parallels to Durer (and later, Handel). (I also appreciated I think it was Jan Witten's "intention" a Thursday to lead the Choral E. in the A Man; more discussion/debate by faculty might have been more involving.)

4. In what ways did the Phillips faculty contribute to your experience during the seminar?

Some of the faculty went out of their way to welcome observers - despite, perhaps, their own weariness with having to meet yet another batch of visitors. I felt very welcome, and I asked lots of questions about Phillips U. as an academic institution and about the FIPSE grant & experience. I did not meet everyone, but I thought I could have if I had so desired. I had several long conversations w/ people in my academic area (English). Because I am not a musician - during a week of music - I felt shut out from the music faculty. But everyone was kind, & few memorable

H. I. ... on Sept. 1, 1971

5. How did your participation in the seminar contribute to the achievement of your goals?

I was here + I listened - if that is participation! - again, I think I got precisely what I wanted - intense + prolonged stimulation in an atmosphere normally "foreign" to me. In main "I know what I like," but now I think I may be able to make some mediating steps in understanding structure + form + nature in music. What have I asked for in a week?

6. How will your participation in the seminar contribute to curricular reform and coherence at your institution?

A tough question! My institution has serious money woes + its faculty morale is a little academic bookishness. I think that the faculty needs to be more active in inspiring leadership - creating a collegial atmosphere. That we need curricular reform is obvious to all, but not the means to come together to effect it. The theoretical segment we do this yr has chosen to be a Core Course for looking at our curriculum. We have so much work to do that I am not real optimistic. There is a good, solid group of concerned faculty, however, who can + will work together.

7. Do you have any comments or complaints about the seminar not considered above? If so, what?

Jim Allen's "goggles" for putting the observer through a Friday seeps of the scene. FIPSE is quite unassuming. It is Friday to what I had found eagerly, as I want to know how all of what you have done pulls together. When Jim told us a Monday what it would be about, I was delighted. It seems to me an opportunity no previous seminar had - to get an overview of the 6-week.

I was / am impressed + grateful for your generosity, professionalism, + conviviality. Thank you.

Joe Wyden
Bellevue College

FIFSE EVALUATION: OBSERVERS

1. Were your accommodations adequate? Have you any suggestions for improvement?

Apartment quite adequate: reasonably clean, every appliance worked, excellent air conditioning. Rooming with another participant worked very well, especially since we could debrief each other and share what the other forgot (a radio, a typewriter) and eat meals together.

Management of apt. quite helpful (Tom ___?)

Liked the fact that it was an easy walk to campus.

2. How well were your interests and/or needs met by the seminar? What do you suggest the seminar do to promote curricular concence and faculty development?

I came from a program using the text (Faust) ~~being studied~~ in an interdisciplinary course. I came to learn different approaches/class tactics to the text and to learn what folks at Phillips and other schools were doing in the way of interdisciplinary course work or programs. I have been enlightened about the text, but I have had to dig a bit to understand this and other schools' programs. I write this before the last session, where I may be informed more fully, but perhaps some printed orientation to the Phillips program would have helped me understand the interest of so many faculty (from such different areas) in this and the other works.

So, except for some orientation, I was quite happy with what the seminar dealt with. I don't feel I can answer the second question for Phillips, which is, after all, the primary beneficiary, because I don't know enough about its programs.

3. In your opinion, did the master-teacher achieve the stated goals for the seminar? Why or why not?

Yes and no. Yes, in the sense that he did explore several approaches to the text and used questions to help us explore those approaches as well. He ~~is~~ was well spoken, slow enough to follow, and open to contributions from the seminar. He related aspects of Faust to personal experiences and delivered a sensitive reading analysis of some parts of the play.

attend enough

No, in the sense that he found it necessary to give us too much background (reflecting early training in German philological method?), so much that we didn't ~~get~~ to the text, even to see how the "method of the day" was to be used. Part of the problem, I grant, was that the readings about the text did not -- by and large -- exemplify the method we were studying. But neither did he SHOW us the method in action very well espec. true for Formalistic and Mythic methods.

4. In what ways did the Phillips faculty contribute to your experience during the seminar?

As indicated in #3, the heavy load of background material delivered by the teacher limited all contributions to "filling in gaps" to background (at his request) or to fairly short answers to questions during the last hour. We did not really have enough time to engage in discussion, ~~during~~ especially during the second and third days. The fourth day was much better, although in hindsight, less time on "Mephisto" and the 3rd Reich and more on FAUST would helped. All this to say that I valued the Phillips faculty's contributions to the seminar, but those contributions were limited by the format imposed by the master teacher!

Anne Winston and Jim Allen did a fine job on day one to set up historical and biographical backgrounds to the text. I found myself wishing that they could have done more of the teaching and leading.

Good contributions on Friday!

5. How did your participation in the seminar contribute to the achievement of your goals?

- a. I became aware of and explored, to some extent, different approaches to FAUST.
- b. I anticipate that Friday's session, in addition to part of Thursday's session, will help me teach Faust better the next time.
- c. I have met and discussed program matters with other people committed to a liberal arts education.
- d. As always, in a good learning experience, I came away with a list of books to look into.

6. How will your participation in the seminar contribute to curricular reform and coherence at your institution?

- a. As we re-examine the ~~curriculum~~ syllabus for our Western Civilization program (interdisciplinary, involving History and English Depts.), I think I will be better able to contribute on the placement and approaches to FAUST and other romantic works, within the structure of assignments.
- b. I like the whole motive and method of this seminar and will seek to get something like this funded at O.B.U. in the future. I would be very interested in whatever cooperative program might be arranged with Phillips for next summer.
- c. I expect what I have learned to be of use in the subcommittee studying the possibility of an interdisciplinary, course-based Honors program.

7. Do you have any comments or complaints about the seminar not considered above? If so, what?

Everyone was quite hospitable and helpful in every way. I come away with a very good impression of Phillips, its faculty and administration especially. My best wishes.

FIPSE EVALUATION: OBSERVERS

1. Were your accommodations adequate? Have you any suggestions for improvement?

Absolutely delightful!

2. How well were your interests and/or needs met by the seminar? What do you suggest the seminar do to promote curricular coherence and faculty development?

Quite well. The Phillips faculty is articulate and well informed about directions in liberal education. They are master-teachers themselves. Barbara Walworth's comments on writing & teaching were both practical and "state-of-the-art."

3. In your opinion, did the master-teacher achieve the stated goals for the seminar? Why or why not?

Yes! She had grounded her comments in a discipline and in the text at hand. Her ideas were easily adapted to a variety of disciplines and applicable well beyond Hamlet (without ever slighting Hamlet)

4. In what ways did the Phillips faculty contribute to your experience during the seminar?

They were friendly and open, full of ideas, ready and willing to dialogue and share.

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5. How did your participation in the seminar contribute to the achievement of your goals?

I will be more confident about pedagogy in the Fall since I have shared ideas and enthusiasm with the Phillips faculty and mentor.

6. How will your participation in the seminar contribute to curricular reform and conference at your institution?

Since my institution is adapting to a new administration, I must be a bit vague. But I would like to introduce the summer mentor/text program to Bethany.

7. Do you have any comments or complaints about the seminar not considered above? If so, what?

Wonderful!
Yeah Zack
Thanks from
the whole Shimer
family

None

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FIFSE EVALUATION: OBSERVERS

1. ~~was~~ ^{the seminar room} your ~~accommodations~~ adequate? Have you any suggestions for improvement?

It was fine. Perhaps pass out the list of participants earlier in the week. Name tags the first day of the week for all participants would help the outside observers.

2. How well were your interests and/or needs met by the seminar? What do you suggest the seminar do to promote curricular conference and faculty development?

My interests and needs were well met. I had expected some additional presentation of some classical mathematical problems, presented in historical context, but most of the topics Roberts covered were prerequisite to the historical problems. (For example, Independence of the parallel postulate - what does this mean, how could it be demonstrated, what were the attempts made. Or, trisecting an angle or squaring the circle - why did these problems arise, what restrictions are placed on the problems, what kind of approximate solutions can be achieved, what does it mean to say the problems cannot be solved, how could such a result be shown.)

3. In your opinion, did the master-teacher achieve the stated goals for the seminar? Why or why not?

Yes, modulo the comments in 2.

4. In what ways did the Phillips faculty contribute to your experience during the seminar?

I was impressed by the interest and enthusiasm of the Phillips faculty. The contributions they brought to the seminar from their own disciplines were interesting and valuable.

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5. How did your participation in the seminar contribute to the achievement of your goals?

Roberts is a master teacher. Not only did I learn a few new things about the topics of the seminar, but especially I learned quite a bit about how to present this sort of material in a limited amount of time. (For example, one of our faculty has presented a 4-week, 50-~~hour~~ class hour course in problem solving to high school teachers. I suspect (Jerry's +) Roberts's short presentations were as successful, lacking only the opportunity for us to receive individual feedback on our solutions.)

6. How will your participation in the seminar contribute to curricular reform and coherence at your institution?

In several ways. Our course equivalent to "Concepts of Mathematics" will die in the next few years; college algebra will be a university-wide requirement. We need to improve our instruction in college algebra; topics from Roberts's outline of "Why Teach Mathematics" will be shared with our graduate students as part of a teaching seminar we have initiated. We are beginning an honors section of a 3-hour calculus course aimed at humanities majors. Again the attitudes described by Roberts should be the basis of this course.

7. Do you have any comments or complaints about the seminar not considered above? If so, what?

→ I'm also responsible for developing two courses next year, one in geometry for prospective elementary and middle school ~~math~~ teachers, and one in the history of mathematics. Surely I must do what I can to incorporate an appreciation for mathematics (in the sense of mathematics in this seminar) into these courses.

Finally, I would like to see us develop an upper division seminar for students in problem solving, etc. This may initially be an honors seminar designed to attract students from many disciplines. (It may also be possible to incorporate some Great Books approach in such a course.)

FIPSE SEMINAR: VISITOR'S EVALUATION

Week III: Justice

Under the terms of the grant supporting this project, Phillips University is required to submit periodic self-evaluations to the Department of Education. Your response to these questions will aid us in that effort. Your observations may also be of practical value as we plan the follow-up seminar for the summer of 1987. Please be frank.

I. EXPECTATIONS

Did your invitation to participate in this seminar contain a sufficiently detailed description of the project? Did you know what you were getting into? If not, please describe the discrepancy between your expectations and the reality you found.

Yes, there was a sufficiently detailed description of the project.

II. LOGISTICS

1. Are your accommodations satisfactory?

Yes

2. Are there specific things that might have made your days in Enid easier?

Cannot think of any.

3. Do you have suggestions for the better integration of visitors into the seminar?

No, as long as each week features a social gathering for fellowship and dialogue.

III. QUALITY

1. How do you assess the quality of the master teacher's presentation?

Very knowledgeable and perceptive of key themes. Outstanding ability in analyzing a text and in seeing its relevance to other literature and to contemporary society. Provoked discussion and ~~was~~ effective in the dialogue which ensued.

2. How do you assess the level of the participants' response to the issues? - First 3 days

Little or no participation from many of the faculty. A few of the participants did respond at a high level, however.

3. Would you change the method or structure of the discussions?

Present problems or ask questions related to disciplines which have participants who are not responding.

IV. UTILITY

1. How have the week's activities been useful for your work as teacher/scholar?

They have enabled me to do a better job of relating my discipline to other academic areas, which will result in some increase in coherence of curriculum and in a sense of relevance for my field among students.

2. What has this seminar offered in the way of ideas or insights that may affect curricular decisions at your institution?

A feasible inter-disciplinary program for expatriate faculty who do not have to take a leave of absence for additional study. The ^{potential in the} use of closely related classic texts ^{in early core courses} with significant connections among other required courses and beyond (other courses and life present + future).

V. GENERAL

1. What do you see as the greatest strength of the seminar you attended?

See II. 2.

2. What do you see as the greatest weakness?

Shortness of time and ^{lack of} inclination at times to thoroughly grapple with some of the issues or implications of some issues.

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Shipp
Harris

FIPSE SEMINAR: VISITOR'S EVALUATION

Week IV: Darwin and Empirical Knowledge

Under the terms of the grant supporting this project, Phillips University is required to submit periodic self-evaluations to the Department of Education. Your response to these questions will aid us in that effort. Your observations may also be of practical value as we plan the follow-up seminar for the summer of 1987. Please be frank.

I. EXPECTATIONS

Did your invitation to participate in this seminar contain a sufficiently detailed description of the project? Did you know what you were getting into? If not, please describe the discrepancy between your expectations and the reality you found.

Yes. The brochure that Phillip University sent us prior to the seminar explained well and I am satisfied with that. If I would ask for additional information, I would like to know prior to proceeding, why the text books used in the seminar have been chosen & how each master teacher is going to use it.

II. LOGISTICS

1. Are your accommodations satisfactory?

Excellent (Best Western)

2. Are there specific things that might have made your days in Enid easier?

I enjoyed the get-together at Shippo House on Mon., which made my stay more interesting.

3. Do you have suggestions for the better integration of visitors into the seminar?

After the formal presentation, small group discussion will be more conducive to more meaning, free discussion.

III. QUALITY

1. How do you assess the quality of the master teacher's presentation?

Excellent

2. How do you assess the level of the participants' response to the issues?

Overall, good. This depends on the particular discipline that each individual is in. (Better in English, literature, Philosophy).

3. Would you change the method or structure of the discussions?

No, except that I would like to explore more in the discussion, the impact that this book (Dasgupta) had on our way of thinking, society, science, religion, philosophy, etc.

IV. UTILITY

1. How have the week's activities been useful for your work as teacher/scholar?

I'll start thinking more about how I can bring in more interdisciplinary subject matters to my chemistry classes. It's a good start.

2. What has this seminar offered in the way of ideas or insights that may affect curricular decisions at your institution?

Our college is very much interested in bringing in more interdisciplinary subjects into our current curriculum and this coming fall, one course will be introduced for the specific purpose and will be taught by 3 teachers of different disciplines.

V. GENERAL

1. What do you see as the greatest strength of the seminar you attended?

Sharing of ideas with other teachers & institutions. It's about what & how we can accomplish the goal best.

2. What do you see as the greatest weakness?

Most of us are new to this & lack of information regarding ~~the~~ ^{different} established methods. This is no fault of anybody. We all are just new at this.

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FIPSE EVALUATION: OBSERVERS

1. Were your accommodations adequate? Have you any suggestions for improvement?

Quite adequate - no suggestion

2. How well were your interests and/or needs met by the seminar? What do you suggest the seminar do to promote curricular coherence and faculty development?

Very well - my only suggestion would be to provide more opportunities for formal and informal occasions for the participants to meet and interact. I found I had relatively little time to get to know ~~with~~ how the others really thought about the topic and things in general. I think more emphasis on comment and discussion by the participants during the actual seminar would be to the point.

3. In your opinion, did the master-teacher achieve the stated goals for the seminar? Why or why not?

He was excellent, a consummate scholar. I appreciate the way he addressed the problem of dealing with a group from varied disciplines in a way that served all the group. As a musician, I certainly gained valuable insight into the work and benefited from exposure to his particular mode of thought and presentation.

4. In what ways did the Phillips faculty contribute to your experience during the seminar?

I gained considerable respect for the Phillips faculty present, as they demonstrated a most healthy intellectual curiosity. The music faculty was most gracious and helpful for me, especially Dr. Proctor.

5. How did your participation in the seminar contribute to the achievement of your goals?

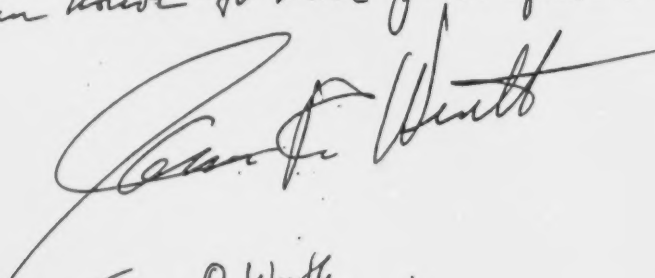
By providing not only a rare opportunity to study the B minor Mass but also a broader vision of its relevance to other areas.

6. How will your participation in the seminar contribute to curricular reform and coherence at your institution?

I have for some time used various major works as subjects for study in my music theory classes. I plan to enlarge the component of the course and try to achieve a ~~more~~ more comprehensive approach to the study of each work, that is, to relate it to other areas of study.

7. Do you have any comments or complaints about the seminar not considered above? If so, what?

I congratulate Phillips generously for undertaking this project and I consider it an honor to have participated.



Dr. James R. Wink
Prof. of Theory & Composition
Southeastern Oklahoma State Univ.

Alfred Mann
B min Mass

FIFSE EVALUATION: OBSERVERS

1. Were your accommodations adequate? Have you any suggestions for improvement?

I stayed at home.

2. How well were your interests and/or needs met by the seminar? What do you suggest the seminar do to promote curricular coherence and faculty development?

They were met very well as I am a musician and have a great deal of interest in this area. These types of seminars are excellent.

3. In your opinion, did the master-teacher achieve the stated goals for the seminar? Why or why not?

I did not hear the stated goals of the seminar so I can not answer this question. From dialoguing with others I would say that he did.

4. In what ways did the Phillips faculty contribute to your experience during the seminar?

their receptiveness to the topic and the master teacher were a good model to watch but most of all was the dialogue that occurred outside of the lecture room. Topics ranged from the B min mass to art history, religion, philosophy, language, etc.

5. How did your participation in the seminar contribute to the achievement of your goals?

It helped a great deal. Coming in at the last moment like I did I did not quite know what to expect. Fortunately, my educational performance background as well as my library had prepared me fairly well.

6. How will your participation in the seminar contribute to curricular reform and coherence at your institution?

I have plans to use the mass and much of the material in my music appreciation class (Intro to art music)

7. Do you have any comments or complaints about the seminar not considered above? If so, what?

No complaints. I would say that I felt it was an extremely valuable experience not only for the content but also to observe the method. It would be good for us to discuss and evaluate the teaching method that Mann and others used.

APPENDIX J

Miscellaneous Materials

Classic Text Reference Key

1. Snow, Two Cultures
2. Whitehead, Aims of Education
3. Darwin, Origin of Species
4. Aeschylus, Oresteia
5. Plato, Dialogues
6. Old Testament, Genesis, Ch. 1-3
7. Dante, The Inferno
8. Descartes, Discourse on Method
9. Freud, Introductory Lectures
10. Jefferson, The Declaration of Independence
11. Marx and Engels, The Communist Manifesto
12. Shakespeare, Hamlet
13. Goethe, Faust
14. Tocqueville, Democracy in America
15. St. Augustine, Confessions
16. Bach, Mass in B-Minor
17. Mathematical Thinking/Problem Solving

Possible Objectives in the FIPSE Program

1. Improving Student Outcomes

- a. Teaching should include ways of making classic texts more accessible to most of our students.
- b. Students should be familiar with a certain number of commonly agreed upon classic texts and their central ideas.
- c. Pre and post tests should be used to check on content familiarity and other outcomes intended from the teaching of classic texts.

2. Improving Faculty Outcomes

- a. Interdisciplinary discussions should continue for four years on classic texts.
- b. Well-defined opportunities for participation in two-week summer study sessions on classic texts should take place for two more years.
- c. Coordination with other colleges in a similar program will be undertaken by a few Phillips faculty over the next three years.
- d. Exchanges (also visits, discussion on ideas, evaluations, etc.) between members of the faculty will increase the reading and use of classic texts in courses of the core curriculum.

3. Institutional Outcomes

- a. Phillips will provide leadership, coordination and cooperation in a regional/national program of faculty development for curricular coherence using classic texts.
- b. By various kinds of interaction in this program the faculty at Phillips will broaden their mutual understandings and sense of intellectual community.
- c. Assistance with other interdisciplinary efforts at the University, such as writing across the curriculum, will occur.
- d. Both the audiovisual and book holdings in Zollars Library related to teaching classic texts will increase.
- e. Ongoing critical evaluation of the program and creative alternatives for curriculum and teaching should be sparked by the focused FIPSE program.

CLASSIC TEXT USE-SURVEY
Summer 1988

The following core courses actually require students to read all or part of the classic texts we have studied for the past two summers. (Upper-division courses are omitted, because enrollments in them are too exclusive.) While this list may already be out of date, it constitutes the basis of a "Phillips University Core Library."

Aeschylus, Oresteia

English 1114 "Introduction to Language" (Every term)

Plato, Dialogues

English 1114 "Introduction to Language" (Every term)

History 2213 "Western Civilization to 1715" (Every year)

Philosophy 2003 "Introduction to Philosophy" (Every term)

Old Testament, Genesis Ch. 1-3

English 1114 "Introduction to Language" (Every term)

Religion 1013 "Biblical Literature" (Every term)

St. Augustine, Confessions

Religion 2023 "Introduction to Christianity" (Every term)

History 2213 "Western Civilization to 1715" (Every year)

Dante, Inferno

English 1114 "Introduction to Language" (Every term)

" 3613 "World Literature I" (Every other year)

History 2213 "Western Civilization to 1715" (Every year)

Shakespeare, Hamlet

English 4553 "Shakespeare" (Every other year)

Descartes, Discourse on Method

Philosophy 2003 "Introduction to Philosophy" (Every term)

History 2213 "Western Civilization to 1715" (Every year)

Bach, Mass in B-Minor

Music 1013 "Introduction to the Art of Music" (Every term) ?

Religion 2023 "Introduction to Christianity" (Every term)

Jefferson, The Declaration of Independence

History 2223 "Western Civilization Since 1715" (Every term)

Political Science 2103 "U.S. National Govt." (Every term)

Hamilton and Madison, Federalist Papers

Political Science 2103, "U.S. National Govt." (Every term)

Goethe, Faust, Part I

English 3623 "World Literature II" (Every other year)

Religion 2043 "Basic Beliefs" (Every year)

German 1124 "Elementary German II" (Every year)

Tocqueville, Democracy in America

History 2223 "Western Civilization Since 1715" (Every term)

Religion 2023 "Introduction to Christianity" (Every term)

Political Science 2103 "U.S. National Govt." (Every term)

Marx and Engels, The Communist Manifesto

History 2223 "Western Civilization Since 1715" (Every term)

Darwin, Origin of Species

English 1114 "Introduction to Language" (Every term)

History 2223 "Western Civilization Since 1715" (Every term)

Philosophy 2003 "Introduction to Philosophy" (Every term)

Freud, Introductory Lectures

English 1114 "Introduction to Language" (Every term)

Polya, How To Solve It

Math 1523 "Concepts of Mathematics" (Every term)

FIPSE ACTIVITY QUESTIONNAIRE

The FIPSE Advisory Committee would like to know which of the following activities are of interest to you. Would you please check the items that you would like to undertake in the coming academic year or next summer? Feel free to check more than one. Note that the compensation for your involvement is listed in the parentheses after each item.

Name _____

- 1. Attend two-week FIPSE summer seminar in 1989 (\$500).
- 2. Help organize next summer's seminar (\$1000).
- 3. Help organize FIPSE summer seminars at Bethel or Mcpherson College next summer (\$1000).
- 4. Organize syllabi/learning material workshops during the school year (\$28 per hour).
- 5. Observe a colleague use classic texts in the classroom (\$28 per hour).
- 6. Help in the evaluation of the project's impact on students.
- 7. Help organize campus-wide activities featuring classic texts (circle those that interest you most):

----- Faculty Forums

Convocation

"Classics Bookshelf"

Study groups

- 8. Other activity. Please specify below.

FIPSE PARTICIPANT OBJECTIVES -- SUMMER 1988

I. Short-Term Personal Objectives for the Week:

- to learn how to use writing more effectively as a teaching/learning tool
- to learn new ways of making the play Hamlet come alive
- to get the texts read
- to hear new perspectives on the text/ to learn new ways of presenting texts to a class
- to discover more writing-across-the-curriculum techniques/ to analyze Hamlet and its political (state-leader) parallels to contemporary societies and the nature of the international system
- to get to know the faculty of the core curriculum better and thus to gain from their strengths
- to develop an understanding of Hamlet (plot) in relation to the Biblical notion of covenant
- to recycle my mind to academic interests and integration with faculty
- to understand more about Hamlet and the human condition/ to gain ideas, insights, and viewpoints of others
- to deepen my understanding of Hamlet and how to teach it better

II. Long-Term Personal Objectives for the Summer:

- to learn new approaches to teaching in general
- to read again texts I have not read in years/ to read the Confessions for the first time
- to determine concrete evidence that the FIPSE Program is making a difference to students
- to hear suggestions on matters that concern all of us as faculty members, such as how to increase student motivation and how to make the learning process more efficient and successful/ to do something that I have always wanted to do--to go back to "school" without the pressures of my undergraduate days and get paid for it!
- to explore new materials for the classroom/ to discover how other faculty members are or will be using classic texts in their courses/ to examine other collaborative learning techniques that are suited for larger core curriculum courses
- to be able to refer to other courses in the core curriculum when I teach Concepts of Mathematics
- to develop "Introduction to Christianity" into a classic texts course
- to understand what others are doing in classes and are interested in doing
- to gain understandings from all the texts/ to improve my teaching/ to help my students become more motivated, interested, and personally involved in their own learning
- to deepen my understanding of the seminar's works and to teach them better

III. Long-Term Objectives for the Institution:

- to improve pedagogical approaches in teaching Phillips students, especially freshmen
- to work on developing some form of Faculty Forum where we as an entire faculty may share ideas
- to integrate the business and education divisions into the program
- to develop a sense of faculty community that crosses disciplines/ to have an idea of what our common purpose is
- to internationalize our liberal arts curriculum/ to disseminate our work together to all Phillips faculty members, a) faculty forums during the school year, and b) FIPSE files kept in Zollars Library, including syllabi of all core courses
- to have the core curriculum at Phillips University become truly coherent--not only among faculty, but also among students
- to develop a "Phillips University Student Core Library" on which any or all core courses can draw
- to build an academic community, including students, faculty, and administration
- to help students read and understand texts/ to help students at Phillips University comprehend important ideas, and to inspire them to continue their own education
- to make Phillips University more truly a liberal arts institution, for faculty as well as for students and administrators

Jim Allan

FIPSE FACULTY DEVELOPMENT SEMINAR, SUMMER 1988
PRELIMINARY QUESTIONNAIRE

Under the terms of the FIPSE grant, we are required to submit a periodic evaluation of our work. With your permission, the Advisory Committee will use this questionnaire for that purpose, and thus would appreciate receiving the completed forms at our first session. Use back of page, if necessary.

I. CURRICULUM

1. What classic "works" (problems, art, music, texts) do you now use in the core courses that you teach? in non-core courses?

Western Civ. to 1715:

Thucydides
Plato

Capitularies
Magna Carta

~~Medieval~~
Machiavelli
Calvin

Western Civ. Since 1715:

Locke
Rousseau

Burke
Marx

Darwin
Dewey

Fanon

(over)

2. What do you seek to achieve with the works you teach or assign to students?

1) how to read texts/sources "historically"

2) how to think historically

3) what our intellectual heritage is

3. What courses taught by other Phillips faculty use the same works that you use? For what objectives?

Significant overlap with English, Philosophy, Religion, Political Science

II. PEDAGOGY

1. How do you teach these works? Do you make them part of writing assignments, class reports, group discussions, special exercises, or collaborative work by the students?

- all of the above, as appropriate to each text, in each course

2. What particular problems does teaching classic works pose in your discipline?

- texts are my discipline. They are the central problem, and so each ^{course} focuses on them at the appropriate level of student acquaintance with the historical context (hence more texts in upper-level courses).

III. OBJECTIVES

1. What do you expect from the seminar sessions devoted to

-Shakespeare's Hamlet

- for use in *Ren/Ref*

-Mathematical Thinking

- for use in *Western Civ* & *Ren/Ref* (*Scientific Revolution*)

-Goethe's Faust

- for use in *late 19th Century*, possibly *Western Civ*.

-Tocqueville's Democracy in America

- for use in *19th Century*, possibly *Western Civ*.

-St. Augustine's Confessions

- for use in *Western Civ*, & *Middle Ages*

-Bach's "Mass in B-Minor"

- for use in *Ren/Ref*, possibly *Western Civ*.

2. Which of these works would you teach in your courses?

Which pedagogical devices suit your purposes with this work best?

- "all are great for my mill"

IV. GENERAL COMMENTS/SUGGESTIONS

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FIPSE FACULTY DEVELOPMENT SEMINAR, SUMMER 1988
PRELIMINARY QUESTIONNAIRE

Under the terms of the FIPSE grant, we are required to submit a periodic evaluation of our work. With your permission, the Advisory Committee will use this questionnaire for that purpose, and thus would appreciate receiving the completed forms at our first session. Use back of page, if necessary.

I. CURRICULUM

1. What classic "works" (problems, art, music, texts) do you now use in the core courses that you teach? in non-core courses?

In my upperdivision German literature class we read Faust, among many works considered to be "classic texts" in German literary history.

2. What do you seek to achieve with the works you teach or assign to students?

In reading Faust I hope to introduce students to the range of possibilities for expression in the German language and to acquaint them with some major themes (for instance the origin and development of the Faust legend & the Gretchen problem). We also examine the work's place in the history of ideas, especially in the evolution of "Sturm + Drang", "classical", and "Romantic" approaches to writing literature.

3. What courses taught by other Phillips faculty use the same works that you use? For what objectives?

I believe Faust is taught in some upperdivision world lit. courses & possibly in Freshman English, where the emphasis is less on the progression of literary movements & more on understanding how the piece functions as a literary artifact.

II. PEDAGOGY

(1) How do you teach these works? Do you make them part of writing assignments, class reports, group discussions, special exercises, or collaborative work by the students?

Students write position paragraphs which help them to reflect on the work & to form an opinion before the class discussion. (The question is posed by the instructor)

(2) What particular problems does teaching classic works pose in your discipline?

The more profound the text (e.g. Faust), the more difficult it is for students to read without being "walked through it" — a process which costs a great deal of time.

III. OBJECTIVES

1. What do you expect from the seminar sessions devoted to

-Shakespeare's Hamlet - to get some fresh insights into how to approach the teaching of literary works - for undergraduates. I was never trained in how to do it & remember mainly what was done with graduate students.

-Mathematical Thinking

-To look for connections between what mathematicians are doing and my discipline.

-Goethe's Faust

- see Hamlet above

-Tocqueville's Democracy in America

I am interested both in reading an important work that I am unfamiliar with and in seeing how sociologists approach their subject matter.

-St. Augustine's Confessions

I haven't read Augustine before & am interested in the work as an example of the thinking of the Church fathers - antecedent to medieval thought - and as an important link in the history of ideas. I would like to know how the religion faculty approaches teaching a work like this.

This will be very useful to me in broadening my own understanding of music which I must present in my German Civ I class on for which I also have not been trained. (I would like to go back to school & take it.)

2. Which of these works would you teach in your courses? courses I need to take
Which pedagogical devices suit your purposes with this work best? a generalis

Faust and Bach's "Mass in B-Minor", definitely, and possibly Augustine's Confessions. I hope to discover which pedagogical devices will be most effective (in the discussions during the next 6 weeks.)

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IV. GENERAL COMMENTS/SUGGESTIONS

I look forward especially to filling in some of the gaps in my training in the realm of pedagogy, as well as to broadening my own reading & understanding of other disciplines & their manner of knowing.

THE TEACHING OF CLASSIC "TEXTS" AT THE CORE/UPPER-DIVISION LEVEL

To assist our outside evaluator, would you please be so kind as to indicate below which texts you actually teach now, in which course(s), and how much course time that you devote to them. The evaluator will follow up this survey with another in another year in order to assess how much progress we have made in implementing our program.

Text	Course Title & No.	Terms Offered	Amount of Course Time
1. Snow,	<u>Two Cultures</u>		
2. Whitehead,	<u>Aims of Education</u>		
3. Darwin,	<u>Origin of Species</u>		
4. Aeschylus,	<u>Oresteia</u>		
5. Plato,	<u>Dialogues</u>		
6. Old Testament	<u>Genesis, Ch. 1-3</u>		
7. Dante,	<u>The Inferno</u>		
8. Descartes	<u>Discourse on Method</u>		
9. Freud,	<u>Intro'tory Lectures</u>		
10. Jefferson,	<u>Decl. of Indep'dence</u>		
11. Marx and Engels	<u>Communist Manifesto</u>		
12. Shakespeare,	<u>Hamlet</u>		
13. Goethe,	<u>Faust, Part 1</u>		
14. Tocqueville,	<u>Democracy in America</u>		
15. St. Augustine,	<u>Confessions</u>		
16. Bach,	<u>Mass in B-Minor</u>		
17. Mathematical Thinking	<u>Problem Solving</u>		

Ainsworth

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FIPSE FACULTY DEVELOPMENT SEMINAR, SUMMER 1988 PARTICIPANT'S EVALUATION

Under the terms of the FIPSE Grant, Phillips University is required to submit periodic self-evaluations to the U.S. Department of Education. Your responses to the following questions will contribute to that process. Your observations and comments will also assist the Advisory Committee in its planning for the next phase of the project funded by FIPSE. Please feel free to use back sheets for extended comments.

1. Specifics:

Comment on the quality and usefulness of the master-teachers' presentations.

Week 1: Shakespeare's Hamlet (Grimes and Walvoord)

Barbara Walvoord is a gold-mine of pedagogical possibilities. Anyone who spends time with her will surely become an improved teacher at the point of teaching texts and generating student writing. She is also a delightful person. In her approach to Hamlet she could have done a more adequate job by taking us through

Week 2: Mathematical Thinking (Wayne Roberts) (over)

Roberts' contribution was an interesting one, especially his connection of the problem-solving method to other activities than mathematics. It was an enjoyable week, but lacked a text-focus which really fits our coherence project.

Week 3: Goethe's Faust (Robert Detweiler)

The master teacher under that his audience so badly that we would have been well-served to have used our own faculty resources. The text itself is so rich that we shall be able to utilize it widely to enhance faculty dialog. I could be more negative about Detweiler.

Week 4: Tocqueville's Democracy in America (Whitney Pope)

It was a pleasure to work with someone who knows his text so thoroughly. I found Mr. Pope engaging and knowledgeable. His response to the seminar participants was as a learner sharing in the enterprise. His approach to the text was out of his own theory, but it helped us see what was in the text.

Week 5: St. Augustine's Confessions (William Mallard) (over)

A wonderful text with a marvellous teacher! What can one say about a teacher who explodes meaning from the text, charms his class with warmth, opens up the text to rich interpretation, and challenges students to think about their own lives? (My description is inept.) OVER

Week 6: Bach's "Mass in B-Minor" (Alfred Mann)

Prof. Mann is a charming, delightful teacher. It is fortunate that for three weeks in a row (weeks 4-6) we have enjoyed scholars who live inside their texts. And how can I evaluate the text? Bach is my favorite composer and always has been - and this is his masterpiece. Yet it is not the Bach text I can use for my purposes - St. Matthew's Passion will work better. 150

1. (cont) the scope [i.e., plot] of the text, Her approach was more methodological than substantive, but that itself made an important contribution. Larry Krimes, for his part, made an interesting contribution but one which could have been devised in a much briefer time without so much public self congratulation.
4. (cont) As for the text itself, I must say that I see more possibilities for curricular coherence around Democracy in America than for any other text we have studied. This evaluation is a kind of conversion, since I originally saw this text as out of place on our list.
5. (cont.) I felt that this was my text, so I was gratified when it received so warm a response from the seminar. I am also delighted at the range of possible uses for the text by other members of the faculty.

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II. Content

Comment on the interdisciplinary utility of these texts for the purposes of creating a more coherent core curriculum. Which are the most appropriate, which least, and why?

Beethe, Togo, and Augustine have the best possibilities for a variety of uses in core courses, Freshman seminars, and other courses. Hamlet and Beeth have possibilities but do not afford the same range. Except for "the problem-solving method" there is no text from week two which can be studied. (Cover)

III. Structure

1. How useful did you find the Monday sessions to prepare you for the text and the master-teacher?

The first Monday did not help prepare for Hamlet at all and I did not personally care for what we did.

The other weeks were o.k., but tended to ignore the pedagogical lessons we had learned. This too was a teaching situation and should have been treated as such. Handouts were handy; some lectures contained ^{too much} material.

2. How useful did you find the Friday discussion sessions of the disciplinary and pedagogical uses of the text?

Fridays were my favorite days. I loved our "internal" discussion of texts, the reviews of uses in other discip and the exploration of pedagogical possibilities.

3. How would you change the structure of the discussions for next summer?

Personally, I wouldn't. I think this summer has been excellent.

IV. General Comments, Suggestions, Recommendations, Complaints:

See my answer just above.

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II (Cont.) I would be willing to spell out text-by-text
use, but we did that on Fridays.

V. Objectives

1. Did you meet your objectives for the summer? If so, how? If not, why not? What important results of the summer did you not anticipate?

a. Stated objectives

My general objectives (intelligent discussion, insight, understanding, new levels of appreciation) were all satisfied by the movement of the seminar thru the summer.

My specific objectives were achieved in every week, but with modifications usually due to what the Master-Teacher did.

WK I: Hamlet: I became reacquainted with the text, but B Walwood's approach did not help me get into Shakespeare's thought-world.

WK II: Problem-Solving: The week was what I expected and I achieved my goal of personal enjoyment.

WK III: I achieved a first acquaintance, but because of the teaching style of R DeWilder it was not "thorough".

2. What objectives do you plan to pursue in the up-coming academic year? What results do you anticipate? Be specific.

1. A revision of Intro to Christianity to be a text course, which will utilize a number of FIPSE texts. Anticipation: a better focus on the inner structures.
2. Work (and push) on the development of a Library: Phillips University Student Core Library. (so that texts are available)
3. The incorporation of a variety of new pedagogical techniques (à la Walwood) into my courses. I have a list of twelve. I anticipate more adequate results in my students' writing products.
4. Continued exploration of Dante - Purgatorio this year. Anticipation: personal enrichment.
5. Incorporation of new faculty into the curricula coherence project.

Wk. IV: Torquille, as real only in part, requires further work for me to be able to use it as I proposed.

Nonetheless, I did find the sections on Religion.

Wk V. This week I enriched my understanding of the text and my notions of how to teach the Confessions.

Wk VI. I have learned that I cannot do with the B Minor what I proposed to do - to use it to teach classic Protestant piety. I did achieve an enlarged sense of Bach's gargantuan proportions and can use Bach, but other works may better reflect his Protestant piety.

b. Unanticipated results:

- 1) a massive list of new (to me) teaching techniques
- 2) a belief that Logic is as appropriate as Concepts of Math to meet our core goals.
- 3) a discovery of the richness of Torquille as a text for curricular coherence.

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FIPSE FACULTY DEVELOPMENT SEMINAR, SUMMER 1988 PARTICIPANT'S EVALUATION

Under the terms of the FIPSE Grant, Phillips University is required to submit periodic self-evaluations to the U.S. Department of Education. Your responses to the following questions will contribute to that process. Your observations and comments will also assist the Advisory Committee in its planning for the next phase of the project funded by FIPSE. Please feel free to use back sheets for extended comments.

I. Specifics:

Comment on the quality and usefulness of the master-teachers' presentations.

very good Week 1: Shakespeare's Hamlet (Grimes and Walvoord)

Grimes - helped us to focus on the diversity of learning style as something to consider when planning classes (but only consider)
Walvoord - excellent demonstration of a variety of good teaching techniques

good Week 2: Mathematical Thinking (Wayne Roberts)

good techniques for class involvement
combined with lecture. Could have explained more fully, but did incorporate class comments well.
I found his insistence on calling persons who agreed with him "right-thinking" a bit arrogant and arrogant in the classroom distance.
not appropriate to undergraduate teaching (or graduate teaching) Week 3: Goethe's Faust (Robert Detweiler) *propose from students*

Good example of what it feels like to be a student in a class where the professor lectures too quickly, tries to cover too much, and doesn't pause for discussion or explanation.

very good Week 4: Tocqueville's Democracy in America (Whitney Pope)

Interesting approach to the text and rather fun after week 3. I think the inductive argument would be hard to build with undergraduates.

excellent Week 5: St. Augustine's Confessions (William Mallard)

Good demonstration of how to engage an audience with knowledge, humor and charm into close examination of text and understanding of author as person.

excellent Week 6: Bach's "Mass in B-Minor" (Alfred Mann)

plus (expert!) Same as above - also use of examples to clarify point to audience with variety of background and construction of series of lectures as a work of art.

II. Content

Comment on the interdisciplinary utility of these texts for the purposes of creating a more coherent core curriculum. Which are the most appropriate, which least, and why?

most appropriate

Hamlet - social, historical, political, psychological themes as well as literature

Augustine - history, religion, social, political elements

Toguenille - " " " " " "

Medium - mathematical thinking - problem solving is broadly applicable. Specific problems are less

heart - Faust - from comment, did not sound too useful for ~~all~~ many core classes. But

Bohr - limited use in core classes outside of Fine Art

III. Structure

1. How useful did you find the Monday sessions to prepare you for the text and the master-teacher?

I think they were a very good idea. In addition to providing information, they imposed the ~~right~~ rhythm of the sessions. Thursday & Friday rather dragged last year.

2. How useful did you find the Friday discussion sessions of the disciplinary and pedagogical uses of the text?

It is always fun to hear what others are doing or planning to do or thinking about doing. Communication with colleague is a highlight.

3. How would you change the structure of the discussions for next summer?

While this pattern worked well, I think perhaps a few readings on pedagogy would focus Friday better.

IV. General Comments, Suggestions, Recommendations, Complaints:

Try to find out what master teacher intends to help persons planning for Monday presentation

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V. Objectives

1. Did you meet your objectives for the summer? If so, how? If not, why not? What important results of the summer did you not anticipate?

I met all my objectives for the summer through reading the text and interacting with colleagues and with the master teachers.

I had not expected from Mann's written work that I would be so enthralled by ~~his~~ his presentation.

2. What objectives do you plan to pursue in the up-coming academic year? What results do you anticipate? Be specific.

In M. D. National Jan't I will be incorporating selections from Federalist and from Tocqueville and hope to use some of Barbara Walwood's discussion techniques (debate, Telegram etc) & focus groups & class discussions. ~~Students~~ I expect student to read text & see how well (or badly) it applies today.

In Comparative Politics I expect to be assigning journals rather than term papers. I expect this to ~~help~~ introduce student to journals & to mass media sources of information and to enable them to incorporate new information into what they have already learned.

Other work - primarily in Development of Political Thought - will be deferred until 89-90.

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FIPSE FACULTY DEVELOPMENT SEMINAR, SUMMER 1988
PARTICIPANT'S EVALUATION

Under the terms of the FIPSE Grant, Phillips University is required to submit periodic self-evaluations to the U.S. Department of Education. Your responses to the following questions will contribute to that process. Your observations and comments will also assist the Advisory Committee in its planning for the next phase of the project funded by FIPSE. Please feel free to use back sheets for extended comments.

I. Specifics:

Comment on the quality and usefulness of the master-teachers' presentations.

Week 1: Shakespeare's Hamlet (Grimes and Walvoord)

Excellent on types of learners and ways to incorporate writing into courses. I was disappointed that we did not get more deeply into Shakespeare and into Hamlet in particular. I recognize the limitations of time that dictated this.

Week 2: Mathematical Thinking (Wayne Roberts)

Excellent job of involving the entire group in problem solving.

Week 3: Goethe's Faust (Robert Detweiler)

Excellent text.

Detweiler used a lot of lecture time to list bibliography which he could have produced in written form. Also, he made some comments about some of the critics that suggested either that he had not read them or had not understood them; this is very different from disagreeing with different critical perspectives.

Week 4: Tocqueville's Democracy in America (Whitney Pope)

Excellent in using the responses of the seminar members.

Week 5: St. Augustine's Confessions (William Mallard)

Mallard has been the best master teacher we have had in both summers. His wide reading, deep understanding, and responsiveness to learners and learning made this week a high point in learning for me. My purpose of continuing to read and learn all of my life was reinforced by this man who shows it in action.

Week 6: Bach's "Mass in B-Minor" (Alfred Mann)

Excellent in presenting a large mass of material. Again I am reminded of similarities among the arts: his discussion of characterization in particular emphasized this.

II. Content

Comment on the interdisciplinary utility of these texts for the purposes of creating a more coherent core curriculum. Which are the most appropriate, which least, and why?

Democracy in America, Hamlet, and Faust are the most appropriate for use in my area. Augustine's style is great and might be used in analysis of style, but I do not envision other use at this time. The problem-solving concept is already being used.

III. Structure

1. How useful did you find the Monday sessions to prepare you for the text and the master-teacher?

Very good. This was a very helpful adaptation of our schedule this year. Every one of the presentations helped my reading and ability to follow the master teacher.

2. How useful did you find the Friday discussion sessions of the disciplinary and pedagogical uses of the text?

Good. Not only for specific uses of the text being discussed, but also to learn how other teachers at Phillips teach--and how they also agonize over teaching.

3. How would you change the structure of the discussions for next summer?

IV. General Comments, Suggestions, Recommendations, Complaints:

V. Objectives

1. Did you meet your objectives for the summer? If so, how? If not, why not? What important results of the summer did you not anticipate?

This summer's seminar engaged me more fully in my own continuing education. As mentioned earlier, Professor Mallard's week with us was especially good for me. I was reminded that as an undergraduate I considered majoring in philosophy. With time afforded by FIPSE I can regain that earlier enthusiasm and knowledge.

2. What objectives do you plan to pursue in the up-coming academic year? What results do you anticipate? Be specific.

1. To review philosophers I have not read in a long time.
2. To become better informed about philosophers I have never read.

(This is as specific as I can be at this time.)

J. Boock

FIPSE FACULTY DEVELOPMENT SEMINAR, SUMMER 1988
PRELIMINARY QUESTIONNAIRE

Under the terms of the FIPSE grant, we are required to submit a periodic evaluation of our work. With your permission, the Advisory Committee will use this questionnaire for that purpose, and thus would appreciate receiving the completed forms at our first session. Use back of page, if necessary.

I. CURRICULUM

1. What classic "works" (problems, art, music, texts) do you now use in the core courses that you teach? in non-core courses?

Eng 1114;

Shakespeare; Homer; Virgil; Sophocles; Aeschylus; Euripides; Chaucer; Boccaccio; Cervantes; Voltaire; Goethe; Milton — et al.

2. What do you seek to achieve with the works you teach or assign to students?

- 1) An understanding of the nature of the genre, its purposes and potentialities.
- 2) Rudimentary understanding of historical context.
- 3) Understanding of the work itself — and of what it contributes to the definition of "human/humane."
4. Practice in the art of reading and thinking.

3. What courses taught by other Phillips faculty use the same works that you use? For what objectives?

Western Civ (Dante) / Ren-Ref (Shakespeare) — lit. as hist. document, to reveal/illustrate intellectual currents.

Art History (Dante) — anthology of visual motifs (I think)

Religion (Bible); Philosophy (Darwin)

II. PEDAGOGY

1. How do you teach these works? Do you make them part of writing assignments, class reports, group discussions, special exercises, or collaborative work by the students?

Lecture, group discussion, short writing assignment, papers on problems both analytic and synthetic; synthesizing essay exams.

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2. What particular problems does teaching classic works pose in your discipline?

- 1) Getting students to do the reading.
- 2) Overcoming students' minimal cultural literacy.
- 3) Overcoming students' minimal grasp of history (even in sense of chronology).
- 4) Overcoming students' lack of practice in reading anything — and their reluctance to interpret.
- 5) Overcoming students' basic narcissism — their inability to get outside themselves.

III. OBJECTIVES

1. What do you expect from the seminar sessions devoted to
-Shakespeare's Hamlet

approaches to teaching — esp. using writing

- Mathematical Thinking

I expect illumination! (How does math. problem-solving compare to literary prob-solving?)

- Goethe's Faust

New approaches to work and period — demonstration of creative literary thinking from R.D.

- Tocqueville's Democracy in America

Revelation of new forms of contact — both in content and process — between my class and several others.

- St. Augustine's Confessions

New insight into genre of autobiography; new possibilities for interface between Lit, Rel, Phil, Hist.

- Bach's "Mass in B-Minor"

Expect to discover what it means to "understand" music — and am prepared to quibble w. use of that term...

2. Which of these works would you teach in your courses?
Which pedagogical devices suit your purposes with this work best?

- Shakes / Faust / St. Augustine
- lecture, discussion, writing

IV. GENERAL COMMENTS/SUGGESTIONS

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McPHERSON COLLEGE

McPHERSON, KANSAS 67460
(316)241-0731

July 22, 1987

Dr. John Boots
Division of Language and Communication
Phillips University
Enid, OK 73702

Dear John,

Thank you very much for the check and for the kind words about Jan's participation in the recent Faculty Development Seminar at Phillips University. He has been raving about the program and I expect to use him and our other two participants in the fall faculty workshop as a kind of an inspiration to our faculty to work toward integration of learning in the liberal arts.

I appreciate very much the opportunity we have had to enjoy this experience with you and I will try to keep you posted as to the future activities.

Cordially,

Dale Goldsmith
Vice President for Academic Services

DG:bb

Scholarship • Participation • Service



Archival J

The Phillips University Drama Department presents

THE HOUSE OF ATREUS

A Dinner Theatre Production
under the direction of
Dr. Jerry Turpin



THE HOUSE OF ATREUS

adapted by
JOHN LEWIN
from
THE ORESTEIA
by
AESCHYLUS

ACT I - AGAMEMNON

Place: ARGOS, the Palace of Agamemnon

Time: After ten years of war at Troy, just before dawn

ACT II - THE LIBATION BEARERS

Place: ARGOS, the tomb of Agamemnon & the palace

Time: Eight years later

ACT III - THE FURIES

Place: Scene 1 - DELPHI, the temple of Apollo

Scene 2 - ATHENS, the Areopagus

Time: Later

There will be a 7 minute intermission between acts. Please return to your seats promptly. Thank you.

PRODUCTION STAFF

Producer Dan Seim and the Parents' Weekend
Committee
Director Dr. Thomas J. Turpin
Assistant Director Nathan Palmer
Choreographer Dean Owens
Technical Director Misty Solomon
Set Construction Misty Solomon, Marge Stivers, cast
Lighting Duane Kinser
Sound Renee Turpin
Costumes Yvonne Ward, Tracy Wiles, Sharon
Rodenberg
Make-up Megan Simpson, Marge Stivers, Jerry
Turpin
Poster Design Duane Kinser

CAST
(in order of appearance)

ACT I
(AGAMEMNON)

A WATCHMAN.....	Randy Sutherlin
ELDERS OF ARGOS.....	Rick Phillips
	Richard Anderson
	Dr. Kenneth Shipps
	David Stanley
	Dr. Forest Redding
	Randy Sutherlin
LEADER OF THE ARGIVE ELDERS.....	Randy Moman
CLYTEMNESTRA, wife of Agamemnon.....	Sharon Rodenberg
HERALD.....	Allan Allsup
AGAMEMNON, King of Argos.....	Nathan Palmer
SERVING MAIDS.....	Angela Suwanto
	Christy Thomas
CASSANDRA, daughter of the King of Troy.....	Fabiola Suwanto
AEGISTHUS, cousin of Agamemnon.....	Greg Pratt
BODYGUARDS of Aegisthus.....	Dusty Dupus
	Paul Buller

ACT II
(THE LIBATION BEARERS)

ORESTES, son of Agamemnon.....	Nathan Palmer
PYLADES, son of Strophius.....	Doug Denny
ELECTRA, daughter of Agamemnon.....	Patricia Whitson
MAIDSERVANTS of the House of Atreus...	Marilyn Cortes
	Janni Vigil
	Angela Suwanto
	Christy Cortner
	Amanda Irwin
	Dixie Knight
SERVANT, of the House of Atreus.....	David Seeley
CLYTEMNESTRA.....	Sharon Rodenberg
CILISSA, nursemaid to Orestes.....	Yvonne Ward
AEGISTHUS.....	Greg Pratt

ACT III
(THE FURIES)

THE PYTHIA, Oracle of Apollo.....Janni Vigil
APOLLO, God of Enlightenment.....Allan Allsup
ORESTES.....Nathan Palmer
HERMES, messenger for the gods.....Randy Sutherlin
THE SHADE OF CLYTEMNESTRA.....Sharon Rodenberg
THE FURIES.....Yvonne Ward
Angela Suwanto
Christy Thomas
Christy Cortner
Misty Solomon
Fabiola Suwanto
ATHENA, Goddess of Wisdom.....Kara Weston
CITIZENS OF ATHENS.....Dr. Cate Ewing, Mandy
Irwin, Pam Sommers,
Patti Whitson, Ellis
Barnes, Alan Chan,
Dusty Dupus, Mitch
Miller, Greg Pratt, David
Seeley, Marilyn Cortes



ABOUT THE PLAY

A focus of study for both the faculty FIPSE study group this past summer and English class this fall at Phillips University, the Orestes trilogy by Aeschylus is considered one of the most influential works in World Literature.

Telling the story of the fate of the Greek heroes of the Trojan War and the blood-curse that seemed to haunt his family, the trilogy of plays also examines several much larger themes, many of which are as relevant today as they were in ancient Greece. Not only is Aeschylus concerned with the shift of law from family and tribe to a central government and the recognition that a balance must be achieved between intellect and emotion, but he is also concerned with such problems as the effect of extended war on a society, the eternal conflict between Male and Female, and the existence of Hate in Love.

Perhaps of greatest importance to us today is the theme discussed by Robert Bly, who writes:

Tragedy is a story for adults. Teenagers can understand comedy, but not tragedy. We begin to grasp tragedy when we realize that certain errors we have made in our lives can never be retrieved. That requires reaching a certain age. Then we feel the result of those errors multiplying, becoming more palpable every day.

In THE HOUSE OF ATREUS, Aeschylus, a genius ten times over, describes what it feels like for a family or a nation to be caught in its own past mistakes. And what is the mistake that this ruling family made over and over again? It was the refusal to forgive ... No one in the play can forgive anything.

The family of Agamemnon and Orestes has been haunted by a history of blood-baths from the time when its founder, Tantalus, murdered his own son and served him as a meal to the gods to test their divinity. Atreus, father of Agamemnon and grandson of Tantalus, struggled with his brother, Thyestes, for the throne of Mycene. In an act of vengeance Atreus killed the sons of Thyestes, cooked them and served them to their own father at a banquet, revealing the source of the main course only at the end of the feast. Having been told by an oracle that his revenge on Atreus would come through his own son, Thyestes raped his own daughter and begat another son, Aegisthus, who eventually killed Atreus. Agamemnon, son of Atreus, took as his wife Clytemnestra, widow of one of the sons of Thyestes and became king of Argos. Menelaus, his brother, married Helen, the sister of Clytemnestra, and became king of Sparta. When Helen ran off with Paris, son of Priam, king of Troy, Agamemnon led the Greek forces to recover his brother's wife. In order to gain fair winds for their expedition, Agamemnon sacrificed his own daughter on the altar of Artemis. And so, as Aeschylus says, the Great Wheel turns.



Phillips University

Box 2000 • University Station
Enid, Oklahoma 73702

Bethany

27 July 1988

Dear Ken,

My "work" with the Phillips FIPSE faculty was pure pleasure. They were so attentive, well-prepared, and focused on task. That group of faculty shares more than common texts; they share a common vision of liberal education. This is apparent in the questions they ask, the observations they make, the posture they take as educators.

You are certainly creating coherence in the curriculum of the college, the kind of coherence we all need. Things cohere because the faculty is learner focused and because it is able to combine concern about core content with an active interest in the teaching/learning process.

Thanks for inviting me to participate in your program. I'm a better teacher for it (Walvoord was fabulous!). Best of luck as you continue the project. And keep in touch.

Sincerely,



Larry E. Grimes
Professor of English
and Head of the Department
Bethany College
Bethany, WV 26032

PS

The check for travel expenses arrived. Thanks!

150



Bethany College
Bethany, West Virginia 26032
(304) 829-7000

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

August 15, 1988

Dear Dear Ships,

The little book I promised to send
gives me the welcome chance for a
greeting of warm appreciation and thanks.

The three days at Phillips University
formed one of the most interesting
opportunities for exchange with colleagues
which I have experienced. I have
the greatest admiration for the
seminar project and am grateful
indeed for having been able to take
part in it.

Sincerely,

Rejz Mann

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Concepts Of The Masters Basis For PU Studies

By Susan Simmons
Staff Writer

Fifteen Phillips University faculty members have gone back to class this summer to study the works of Charles Darwin, Sigmund Freud, Karl Marx, Thomas Jefferson and other intellectuals.

Freshmen English students will be reading the same works in their classes this fall.

As the students advance in their classes, their instructors will allude to the texts studied in freshmen English, thus establishing a more cohesive curriculum.

The work of the faculty and students is part of a two-year special project funded with a \$150,000 grant from the United States Department of Education Fund for the Improvement of Post-Secondary Education.

The grant, awarded to 70 colleges and universities, was established to encourage higher education institutions to form a network of ideas and issues that will be taught to all college students.

The grant was sought by more than

3,000 colleges and universities, said Dr. Kenneth Shippy, Phillips vice president for academic affairs. Shippy said the project is a response to the lack of common ground in college curriculums.

"It is an introduction to thinking systematically about complicated and larger-than-life issues," Dr. John Boots, associate professor of English and project director, said.

Although college students may hear of some of the ideas of Freud, Dante or Darwin, there is a good chance they will not study all of these people's texts during their undergraduate years.

"We are trying to get ideas and texts back together," said Dr. James Allen, an assistant professor of history at Phillips.

"It gives people a means to talk about ideas," Glenn Doyle, professor of English, added.

Doyle said freshmen may find the texts difficult to read, but once they become accustomed to reading and discussing the ideas "they will find it exciting."

"We felt that a major problem in higher

(Continued on Page A-3)

The Great Thinkers

From Staff Reports

Who are some of the people with great minds that postulated ideas and wrote texts that influence American culture centuries later?

The following is a list chosen by members of the Phillips faculty. These people and their works will be studied in freshmen English classes as a part of a Phillips project to achieve curricular consistency through the teaching of classic texts.

Information on these great thinkers was obtained through reference materials including "The Reader's Encyclopedia," "The McGraw-Hill Encyclopedia of World Biography," and "Encyclopaedia Britannica."

Aeschylus, Greek tragic dramatist
525-456 B.C.

Aeschylus is the earliest and perhaps greatest Greek tragic poet of whom completed plays have survived. He is noted for the grandeur of his language and his subjects. He added the second actor in addition to the chorus, thus developing dialogue between characters.

Dante, Italian poet
1265-1321

Dante wrote "The Divine Comedy," considered the greatest poetic composition of the Christian Middle Ages.

In "The Divine Comedy" Dante presents his view that humans can attain happiness on earth provided they live in accordance with moral and intellectual virtues.

Charles Darwin, English naturalist
1809-1882

Darwin was the original expounder of the theory of evolution by natural selection. In his observations of domestic animals and plants he noted that favorable variations tended to be preserved and unfavorable ones destroyed, the result being a new species. In 1859 he published "Origin of Species," which touched off a storm of controversy.

(Continued on page A-3)



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Dr. Kenneth W. Shipps, Director
Academic Vice President, Phillips University
Enid, OK 73702 - Phone # (405) 237-4433

Building Curricular Coherence: Faculty Development in the Teaching of Classic
Texts at Eleven Colleges (new award for 1988-1991)

Phillips University's project addresses the confusion and fragmentation of undergraduate curriculum. The problem arises from at least a threefold deficiency: a lack of truly important, agreed-on content in the curriculum; the lack of clear interrelatedness in the minds of students and faculty from one course to the next; the lack of effective teaching at the level of the learner. These entrenched deficiencies arise in part from an explosion of knowledge, pluralization of culture and value and overspecialization in faculty training and university curricula. Programs designed by competing specialists often fail to separate the trivial from the important or set logical relationships in the required curricula of colleges.

Phillips has received FIPSE funds to expand its two-year FIPSE project (1986-1988) to two colleges in 1988/89 and to eight more in 1989/90. The strategy is to reorient the teaching and some content in the university's general education courses. The goals are a reorientation to mitigate lack of focus on important, agreed-on content, ways of connecting faculty and students through ongoing discussions of common, well-understood texts, and teaching in ways that make classic texts accessible to students. The methods chosen at the faculty level revolved around six week summer study seminars on classic texts, led by master teachers and involving faculty in the core curriculum. Faculty have chosen classic texts for two summers of study, introduced half of those texts in a freshman English course taken by all students, and have developed effective strategies for teaching classic texts. Faculty have also begun to introduce classic texts into other courses in the core/general studies curriculum. Since faculty have studied these texts together, they are confident in making linkages in ideas. Students hear echoes of texts through their college careers, and both faculty and students eventually will have a more common basis for discourse.

Numerous colleges and universities have indicated an interest in this project; part of the interest stems from the fifteen paid weekly observers. Also, each summer Phillips has had outstanding teacher/scholars. For example, the seminars have included Rachel Jacoff of Wellesley College on Dante's Divine Comedy, Whitney Pope of Indiana on de Tocqueville's Democracy in America, William Mallard of Emory on Augustine's Confessions and Alfred Mann of Eastman School of Music on Bach's "Mass in B Minor." Further dissemination will result when the project expands to ten colleges that want to adapt the concepts to their own environments. Another feature of the expanded project is a sophisticated approach to evaluation. Beyond the qualitative sense of faculty satisfaction and implementation of texts into the curriculum, the project will also have standardized and local testing of students. It will include estimate of gain by students, measurement of content gained by ACT testing, and attitudinal surveys. The most tenacious difficulties are currently at the level of engaging students in the reading and understanding of classic texts; further difficulties may come in adjusting baseline evaluation from Phillips to different kinds of institutions and programs.

APPENDIX K

Transcript of Personal, Summative Evaluative Statements
by Phillips Faculty on the FIPSE Summer Seminars

TRANSCRIPT OF PERSONAL, SUMMATIVE EVALUATIVE STATEMENTS BY PHILLIPS FACULTY
on the FIPSE SUMMER SEMINARS
August 12, 1988

Glenn Doyle, Professor of English

I would like to make a comment which is sort of like an overview of the last two summers actually. When we first started this thing we had some general notions about what we wanted to accomplish and where we thought it would go. I think initially it was a bit rough as I recall. We were not used to talking with each other in this way and we weren't all that familiar with each other and we were feeling our way. And it seems to be that even now after 12 weeks of this experience together we are just about to learn how to do it. One of the things that I worry about a little bit is that in looking at the future is that while I welcome not having six weeks of my summer tied up next year I worry about whether two weeks is going to be long enough to really get us into it and to gather and reading these things and interacting in a significant way. I think that's going to be a problem for the coming summer. And, I'm also thinking in what we're projecting in the next FIPSE grant for other schools, I'm wondering a little about what's going to happen there if they're running truncated programs, because I think that it takes a while to gradually grind the rough edges off and get people to thinking on more or less the same wavelengths and understanding each others differing perspectives. Time takes care of that to some degree. So, that's just a comment about where we've been and a little concern about where we're going to be going in the future. It maybe that we may be challenged and pressed in a different way to find out how to be more effective in getting into this thing and in shorter periods of time. I especially like the structure that we used this time. I think the Monday preparations that we did for ourselves is a good idea. I'm not completely thrilled with the way it was executed all the time but I think the idea is sound, having the master teacher here for three days was great in nearly all instances and I especially liked the Friday sessions so the overall structure I had no problems with at all. I think that it's working very well. My complaint about the Monday sessions, I don't mean to be critical of all the people who contributed to that, I'm very appreciative of the work you people did, and it occurs to me though that a lot of what we were doing was kind of the traditional academic thing. We were providing what really boiled down to masses of inherent fact and sometimes those facts in providing background and context which was their intention missed the relevancy of what the master teacher then did when he came. And I know that this is again a plea for perfection, We're calling here for some kind of prophetic wisdom. I wish very much for example that before Whitney Pope came in that we had had not so much the big historical context, I think that was good, but I think we also would have benefitted from having some kind of general discussion of theories of theory-making. I think that would have perhaps been more relevant in our understanding of what he was looking at. But we couldn't have done that, we couldn't have anticipated that. But that might be a direction we can pursue in the future. Maybe we need to talk a little more closely with the master teacher and find out what's going to take place if we can and then try to anticipate those kinds of needs earlier. That's really the only complaint that I have and again that's really not so much a complaint of people not doing what they intended to do, it's just a matter of thinking how we can be more pointed in that preparation than the general

overviews are.

The last week of course is very fresh in my mind and I was just in awe in what Alfred Mann did and I like music and am very much an amateur at it. The way he was able to reach into that Mass and show us how it was structured was an incredible experience for me. I'm still, I think I'm still past the romantic stage, a romance stage, into the discipline stage and that's one of the reasons why I can't think what the heck I'm going to do with all this information, but eventually I'll get back into the third stage which is romance again but that was an expecially good week.

Paul Denny, Professor of Art

My first reaction was that for me not having been in the first FIPSE group, only in this summer FIPSE group, I only have six weeks to reflect on. To begin with, I feel like this was a real enrichment to my own personal knowledge of various different disciplines, which I had not really anticipated at the onset of the FIPSE program. It has probably not been since I was working on my doctrinal studies have I tried to engage myself in this many different disciplines at the depth like this at what we were actually trying to employ within the FIPSE group. As far as trying some way to interrelate these various subjects to our (field), I do find that art is a very unique discipline which falls in the category of music. In the view point of many people they kind of hang out into a different garage than some of the rest of you do. And I do find that on most occasions I do not perceive so much the inclusion of these materials as texts which are within my discipline but the very enhancement in my own knowledge of this subject matter and my ability to be able to make reference to the subject matter is going to give to me a greater satisfaction in my instruction.

As far as my criticism at this particular point, I feel that too often the sessions that we've had have ended at 12 o'clock and I felt like a suggestion that maybe after our session we need to meet at the Frisco Bar and talk over a few things. There was a lot of interaction which we wanted to have in response to the master teacher which often was cut off at the conclusion of the session as if they ended at 12 o'clock and we were to go home and prepare for the next session. I think we missed a lot of opportunity in interacting with each other and with visiting teachers or maybe even the master teacher if they wanted to participate. But I think it was a time which we could've reflected more of our insights into the program. That would probably be my only criticism. My other aspect was that to conclude this session with Alfred Mann was one of the highlights of my educational career. As I mentioned earlier there have only been a few people that I've ever been in the presence of which I felt awed by. Werner von Braun is one of them who comes to my mind very quickly, he wasn't an artist. But it was that kind of feeling that that person had a depth of knowledge in the ability to communicate to everybody. To me that is what I often think about with Einstein when he said that he was not a genius because he felt like a genius was the person who could communicate to all people and he couldn't communicate to hardly anyone. But I feel like some of these people have that mystic ability and is something of which I was very, very much impressed with. I was so impressed with it like I said it would be hard pressed for my students not to get some of that from me when I present it to my class, and when I integrate it into my class. And so I felt like the program as a whole has been an enrichment of my preparation for the classroom, to broaden my

ability to interrelate other subject matter to a discipline which is often felt the strain from the other disciplines.

Professor Kay Fortson, Department of English

Many excellent things have happened. I think that the week that Professor Mallard was here was a highpoint for me, reminding me of something that I guess I haven't thought about so directly since my undergraduate years. I had at one point considered majoring in Philosophy and then decided that English encompasses that field, that direction. But it's our continuing to learn, to know, and that's been one of the biggest things for me--to learn about fields outside my own. I think that as a school this size we do become specialists, and this is our intent, and our students see the kinds of students we are and sometimes we don't tell as much as we show and I hope that they see this kind of learning in all of us.

I think I was amazed, I had some very negative feelings of (I had told Charlotte about this when I was taking piano lessons with Mary True) and I was trying to play some Bach and she said looking at the line of my job, "Since you don't like that very well," and I understand a little bit better now. It's the difficult figuring which I didn't master but what an artist, a tremendous artist and that was a very pleasant surprise.

Dr. Forest Redding, Professor of Political Science

I think selfishly, I remember last year when we did this that by the time we got to the 16th person it was hard to say perhaps something that was not already said. But I would like to at least reiterate at this point, the high point for me. If I had to signal one out it would be last week in the discussion of Confessions and that was something of a surprise. It was a new source for me. It was personally enriching and I felt that there was a hunger for me individually in wanting to finish the whole book and something I would like to return to. I anticipated this week would be pure pleasure. It wasn't a goal, it was just what I had expected and it turned out to be that way. I can't really add more to what has already been said except I think there was something else about Professor Mann that was very distinctive for me. And that was that you don't have to be bombastic. You don't have to use all kinds of accoutrements to attract rapt attention. We hung on each of his words and that for me was a very important part of his entire presentation. I found that for both summers that one of the biggest surprises was that having been here for years I still didn't realize what some people were doing in their classrooms. I mean we were colleagues, we were friends, but we didn't talk about some of the things in terms of the methodologies we used. And I continue to find that's one of the greatest strengths of both summers, I would say that in terms of my concerns, somewhat like what Glenn suggested of how we continue this, how do we put all this into effect in years ahead. As idealistic as it is, and as busy as we become, I think that if we can have the Thursday luncheons or some time when we can be just not the FIPSE faculty but other faculty members as well in further engagement in the books we are working with. I would personally like to see the

continuation of the final books of the Confession . I would like to continue with Dante. I would like to explore more aspects of Toqueville than what we did. And I found that this last year it was a highlight for me. I think too what we need as was said in earlier sessions, to share our syllabi more in core classes. Certainly the minimal would be to have it established in the undergraduate library. And many of us have asked for that as a project to be completed this next school year. In terms of the technicalities of people like, Larry Grimes, I would agree with some of that, but I would like to follow up with some of what he has done in the sense in that he said, wouldn't we like syllabi from the east coast schools and consortium that he is involved in and we said, "yes." We haven't gotten them yet, so I think we need to follow up and be sure that he delivers with the things that he has suggested. I was struck too by the fact that sometimes we don't document a lot of what we do, both for our own benefit and certainly for sharing with others. We didn't mention to them, this is a sample that we had a House of Atreus trilogy presented during parents' week and that should have been shared with the Humanities Foundation and with others to suggest this is another way of pulling the classics into a further usage throughout the whole core. And finally, my concern, I think out of last summer was that there be a complete freedom that people who aren't the experts still respond a great deal in each week. And once again, what was delightful for me has been the fact that sometimes it's not the expert or this person's subject matter hopefully looking at this week to respond to the most but some of the other people who had some of the most penetrating insight so I think I would like to thank Jim and others for making this 6 week session a very open one for people to respond.

Professor John Boots, Department of English

I'll jump in now because no one has talked about Barbara Walwoord yet, and I'll say that for me the most strictly useful week has been the first and its utility as enhanced by a fact that she has come back as it were Friday and we were on every side of the table of ways in which her ideas can be instituted and shaped to the particular text. I know the 3 or 4 days we spent with her will transfrom my teaching in significant ways. When you asked, Ken, "Which week did you like best?" It's not possible to pick one. Barbara Walwoord was the most useful. I think the week on St. Augustine was useful in another way. That is the text upon these that I would probably adopt and build into my courses . I found Bill Mallard a marvelous model as teacher I had ever truly think he was. He was a master teacher. The most personally enriching was this class and one of the things that I was delighted to discover was that music critics do abound what they begin with the atopic response and then discipline and informed, so that when the student is through, when he has had the classes on B minor mass he is still responding but he is responding at a much deeper level. It's not any longer just a nice sound that moves him but it's the discovery that the sounds are tied to the cross that sits in the middle of the credo and therefore in the middle of the work that gives the name to the Sanctus 70 agnus dei at the end without the discovery of the cross in the middle, the Sanctus 70 agnus dei) has much less meaning . Well literary critics do exactly the same thing. I was enchanted to discover that. The last thing I will say will echo what Glenn said about Mondays. I find the format that we're using now a much more productive format than the one we used last summer. I think we are still learning, though, how this ought to be done. And I noticed that the people who led our talks on

Mondays were scrupulous and even rigorous about trespassing upon the ground they thought the master teacher was going to tell. I don't think we need to be that scrupulous. I think that our Monday examination of the text itself even though it may duplicate or differ from what the master teacher says; it would get us into the actual work, and prepare us to disagree even of what the master teacher says.

Participant from outside Phillips

I've been involved in this only this one week and haven't had the benefit of the entire 6 weeks and I certainly regret that, but I have a couple of comments to make. I was so very impressed with this past week because what we were studying here was not so much the B Minor Mass but a look into the soul of the artist. I think he touched. I felt I was in the presence of someone who had known Bach personally almost and I think it reached the level that all of us can benefit from regardless of the particular technical aspects of the B minor mass and that is the essential humanistic qualities involved. All of us I think have to deal with students who are in search of knowledge about their own humanity in relation to the present and the past and I think this kind of look into Bach's own humanity and his personal relationship into this work was one of the most significant aspects of the study. I think we can use that in whatever discipline to touch a very basic humanistic element. I would like to say just one thing briefly, I certainly developed a very healthy respect for the faculty at Phillips because of the intellectual curiosity that shown through this kind of endeavor and also intellectual courage to confront this many works of this complexity and I certainly congratulate you for that. I hope you know how lucky you are in a situation like this, how very remote such an idea would be at many institutions particularly state institutions and larger institutions. And when you make a case for student and faculty on the basis of private institutions of this kind, I think this is the very essence of appeal and I certainly congratulate you.

Dr. Donna Rusk, Professor of Spanish

I wanted to jump in here because I wanted to make some of the same comments that John did. It is also hard for me to say which week was the best. I think as far as usefulness for my own classes, the first week would be it with Barbara Walwood. And I have some thoughts on how I'm going to change when I teach reading and intermediate Spanish and ways I want to present discussions of literature and civilizations on some of the advanced classes. Other than that I think that the first two rather the last two weeks have been the most interesting, especially this last week. I made some comments to some people during break about Professor Mann because he reminds me a lot of a Latin American short story writer. He looks like Jorge Borges. And Borges died a few years ago, but there is a resemblance. And in a way they do things there is a resemblance too. I've seen some tapes of Borges and Borges toward the end of his life was blind and he could not see to write anymore but he would just compose things in his head. And his doing that reminded me a lot of Professor Mann's not using notes and so forth, of his just being able to recall all these

things from his mind. I guess that's about it.

Dr. Bill Snodgrass, Professor of History

I say that I have probably read as much from Bill Mallard as anybody. I presumed I knew him and didn't need to read the whole thing. Every book that you pick up in American History has I don't know how many (footnotes) of Bill's reading collections and that sort of thing. So it was a pleasant thing to be required to read the thing for a change and I'm surprised that I didn't know as much as I thought I did. And so it's always a pleasure to go and read something that you always intended to but you felt like me I didn't need that. And equally surprising. I didn't think I ever wanted to read Augustine's Confessions but after I read them I'm certainly glad I did. And certainly that was the most pleasant week for me. Mallard was a fantastic teacher and I found that to be the most profitable thing. You asked were we surprised and my remark was that nobody could have anticipated Alfred Mann so that has to be a surprise to everybody.

I was asked could I, I guess it was presumed that I was culturally deprived (understand Bach) his works, and I answered well I don't know that I could intellectually because I'm not on that level musically but certainly emotionally in it. I found him to be extremely wonderful thing and I too like the format we have now with our home faculty and I think that too was another surprise for me. The performance of our own faculty was something that was very eye opening. I was very impressed. And I think most of the observers came away with a good idea about us.

Dr. Cate Ewing, Professor of Political Science

Well, most of what I wanted to say, of course, has already been said. But I know as I was reflecting over the past two years, when we get into the whole theme of showing our students that learning is a life-long process, how many of these texts we have examined also show that. They either describe the life journey of the person or they put their life's journey into the making of the text. And in some cases both of those aspects. And I think it's a way in which the texts as we experience them as texts are in many ways communicating what we want to be communicating to ourselves as a group and to our students. So I don't know if that was a conscious thought of the selection of the texts since I wasn't on either of the committees that selected them, but it is amazing to me how many of them are concerned in one way or another with life journeys. An actual journey or a conversion or an exploration or a combination of the life's work and therefore demonstrate in themselves that learning is lifelong.

Dr. Bob Simpson, Professor Of Religion

I think the most meaningful thing for me in the 6 weeks and then of the whole 12

weeks has been the sheer joy of the experience. I know that's not dealing with the specific but the sheer joy really describes what is most meaningful. The joy of having the chance to work with master teachers who have the luxury of living with the text and penetrating the text so well that they can explode it for us. The sheer joy of the kind of dialogue that has gone on within our faculty. The opportunity of discovering what other people are doing and that they're not just nice people but they really do have good ideas. They do things well and effectively. The sheer joy of the possibility that out of our work on these texts that we actually will be moving toward some kind of curricular coherence. That's important to me because I've never believed in the star philosophy of education. I don't believe any of us could do a better job than the weakest link in the core chain. And so the reassurance is it is a basically strong chain and a source of joy. In terms of what everyone else has said, I would just like to say all the people who have spoken so far have been my friends and I agree with my friends. The most surprising thing for me though and this involves an element of confession. When Toqueville emerged on the list I thought well that's a confession that we can live with but it doesn't really belong on the list with all the other things we've done. The great surprise to me was discovering that Toqueville materials that probably provide as much a basis for integration across our whole curriculum, as any other piece we've worked on either summer. The Confessions of course was not a surprise, but Toqueville was and a very pleasant surprise.

Dr. Jerry Gustafson, Professor of Mathematics

I think that the biggest surprise, I knew I would enjoy the music, but the biggest surprise was Hamlet. I didn't really envision enjoying that week. To me that was about as non-mathematical as you can get and that was probably the biggest surprise of the whole time. And Barbara Walwoord I really enjoyed her. I guess the interaction was important. I think the Tuesday night gatherings were important and just the ability to, the concert of course was just really fabulous and these opportunities to interact and kick around some of these ideas maybe that's what made the first week good, that we were set aside in Colorado and were pretty much just captives in a closed setting. That probably led to that extra sharing that went on in the cabins and in the discussions that took place afterwards. But I found that interaction a really positive part of it and in fact I don't know what's the best mechanism to make sure that that happens and I appreciated that aspect of it. A sack lunch once a week, I don't know what else we could do to continue because again when twelve noon rolls around it seems like sometimes we have responsibilities that we have to get on to but at the same time, the interaction is what I enjoyed.

Dr. Anne Winston, Professor of German

I started out wanting to learn something about teaching methodology. I thought I could improve my teaching by learning some new flashy teaching methods and I did learn some new flashy teaching methods. I think the quote that may stick with me the longest or the one that I heard kicked around the most was, I don't know if it was Barbara Wolwoord or Larry Grimes who said that you get better

student outcomes, educational turned outcomes by making better assignments and that caused me to think alot about the kinds of assignments I make and if I can make better assignments and therefore get better performance and better learning, maybe you get better learning by making better assignments. (I would like to do this.) And that was important to me so that was an important quote but the biggest surprise I guess like everybody else--I think I was most inspired by Professor Mallard's treatment of a literary work and an example of how a real expert goes about walking through levels of interpretation of it, a fine work, an important work. But I think I was surprised, most surprised to find out that to me the real stars of the week were the works themselves. I guess I was impressed by the vitality that these works had. And how much fun it was for me to read the Toqueville. When I bought it and I saw that it was that thick and it was a work by a political scientist, with all due apologies to political scientists, I didn't have great expectations for enjoying it but I found that Toqueville absolutely fascinating reading and I understand why it is a text that has endured. And I guess I could say that about all the texts. I found them to be so alive and vital and fascinating and deep and everything that contributes to something enduring and being regarded as a classic text. They all really lived up to their reputations. That was an important surprise for me and I also found that there were much more connections between what I do and what these works have to tell me and connections to other disciplines and I expected to find. Another thing that I got out of this, about three more things. I'm being as brief as I can. I started reading the Perry article this week, I'm only about half way through with it, but it also made me aware of something that I hadn't thought about was that we get so involved in the subject matter that we're teaching that sometimes we forget about what's going on in the development of our student's maturation process, I guess, and the way that they view us. They start out thinking in dualistic terms and then they go through the transition where they think that this is all, (to quote Perry,) period bullshit and then they reach the stage where they think that, oh well, there aren't just right and wrong answers but any answer is okay. Nobody's answer is any better than anybody elses. And that's the stage that I am at in the Perry article right now and my students might be out there listening to what I'm saying and they might be in the stage where they are thinking that this is all bullshit. I don't expect them to think that. And so now I may have to look at them with different eyes. I also have to finish reading this Perry article. The best idea that I think emerged out of the summer is the idea of having maybe a Phillips reading list of works that we would like to suggest that our students all read at sometime. A list that everybody can expect a part of the share of the body of knowledge and experience that we have read and know that our students have read and we can even put a little reading list shrine up in one of the showcases in student union and have a 5' shelf of books or whatever we have out there. The last thing that impressed me I guess maybe the best result was the exchange in talking with my colleagues and finding out what other people think. I didn't know Jerry Gustafson very well and I didn't know what he thought about things but I spent 6 weeks finding out what Jerry thinks and he spent 6 weeks I guess finding out what I think and I've enjoyed this sharing with what other people do and notice people talking together about their attempts to make better assignments and sharing, "Well this is the kind of assignment that I think can make it to this class." Do you have any suggestions as to how we would react to this assignment. The sharing, talking to each other about how we do what we collectively do. And getting together and talking about something else besides campus gossip. I'm ending on a negative note.

Dr. Pat Mayer, Professor of Education

I got in by accident but now I'm grateful for the privilege to be among the first of all the communications and the sharing. The tops for me were Mallard and Mann, just continuing to learn other disciplines, the enrichment. Also, the biggest surprises to me was how valuable the outside activities were, the films that we saw, the improvisations, the performance, the group work that we did especially in Colorado where we worked with partners and other advisor groups, the colleague show and the comraderie. Some of the changes that I've made; I tried some of the ideas that we had last year and some of them were very helpful to students. I hope to try some more, find out which ones really work, really are helpful to them in their learning. For the Monday presentations I thought these were tremendous, mainly because our colleagues were aware of our needs, our desires, and also our level of understanding was in a particular field was very helpful and an entry for our master teacher and then on Tuesday. Again I enjoyed sharing each other's ideas like when Jerry brought out one of our goals. And the faculty development during the summer has really pointed this out that we are here because we really like teaching, we really want to do a good job of teaching. That we could go to the research institutions if that's what we really wanted to do but we're here at Phillips because we do enjoy teaching. I think this was a wonderful avenue for us to look at some ideas for hopefully improving our own teaching. And then also, a great boost to me was how each person tried to help us with that particular field. I'm thinking particularly of Jerry's efforts during the Math week for those of us who thought we were going to have great difficulty with the problem solving. How he helped us initiate it and was so helpful during the week in trying to explain these things on a level that we were able to explain also. Charlotte with the music. People who brought out how we might be able to use these things in our own discipline. So, all in all, it was a great experience. And I was so interested in the people who were our guests that they were so interested in not only what we were doing this year but several of them requested copy of our program from last year. So evidently we're showing to others how enriching this has been for us.

Dr. Beth Murphy, Professor of Chemistry

I want to echo what Bill said about Toqueville. I had not read Toqueville but I found him absolutely fascinating after I got into it. And so I got more than I expected to and I hope to get the book finished. As far as the highlight of the week in terms of what we did I have to echo this last week with Mann and the B Minor Mass was the best part of the whole summer but St Augustines Confessions comes next. And while Mann was talking about Durer and Goethe and Bach and the self revelation and so forth I was reminded of what Bloom said in his book about the U.S. culture being dramatic and our problem is now that Germany doesn't amount to anything and the U.S. has to take over. And replenish the philosophy of education and so forth. And I thought Mann was really a good example of that. I too appreciated the Monday sessions. I appreciated the background information and I have spent 2 summers now trying to learn how to do literary criticism. I still don't think that way so it's a good thing I guess I stay in the building that I am associated with. But I have a plea which I have written on my comments here which is that all of these texts were treated in terms of

literary criticism and I assume that this is the way in which it will be taught. And I think that's fine, you should teach students to do literary criticism. My question is simply this, "Why are our student expected to do literary criticism in Humanities but why do Humanities people think students should learn about science but not do science"?

Dr. Jim Allen, Professor of History

I would like to thank everyone for helping what was I think a pretty good summer, better I think than last summer with all due respect to John Boots. Not only the evenness of your participation and your effort and time has really been rewarding. Thank too all those people who come to visit us, we shouldn't forget our guests from Arkansas who have contributed significantly every week and this week too especially. You all should be warmly welcomed and we're really happy to have you with us. You all come back and visit us sometime. And also those people who helped out with receptions - you know, Paul and Merle on Wednesday night - and Bob and Bea and John putting on his wild Turkey for us and Charlotte and Ken, we appreciate your having us into your homes. And all those people who did Monday stuff you know - Ann and Bill and Paul, Tom (Sorry, he's not here), Bob--anybody who did some stuff to help us get started, Jerry. It really was, I think, very, very helpful. That was above and beyond the call of duty. You didn't get paid to do that. Put you on the spot, made you sweat a little bit, thinking your colleagues were going to dissect you, thinking that maybe you weren't up to snuff. And so that was really very nice. But I think the highlight of the summer was John Boots' admission that reading is fiction and I know that's not unusual, I'm sure he felt it a long time before. But, for the last eight years I've been trying to write a book about reading as fiction, as historical fiction. And you know just sometimes there in summer I was chasing checks or trying to find a lost observer or a name tag that somehow got eaten by my word processor or whatever. I was kind of thinking that I would rather be writing than this but I realize that during the course of the summer, what we we've been doing for the last 2 summers in fact is studying reading. Reading at different manifestations. I'll take issue with you on this but not literary criticism. Reading I think is closer to it and scientists do read. David Kitts taught us last summer that science is a form of reading the natural world. That mathematics is a form of reading too, is it not, Jerry? Problem solving is a style of reading--stretching it a good deal--but, I think, it's possible for us to see some connections there. Music has lots of layers of reading. Performance is a reading. Listening is a reading to the performance as well as the silent reading that musicians are capable of doing. Looking at ascriptive, not beating their tune to anything but just literally reading it silently to himself like professor Mann who was absolutely immobile when he was listening to the performances. I don't know what was going on in his mind but it certainly wasn't what was going on in my mind. It was really remarkable. So that I think that seeing different texts and different disciplines, reading different texts and see different people read texts and the different contexts in which people read texts is a reminder that this is for our students and that they will be reading these things too and as we become more self conscious readers we can understand how to help our students become more self conscious readers in all different kinds of disciplines. That kind of richness that really I think is the value, a substitutive value of both our study and ultimately our teaching. So my rewards have been working with some really splendid

colleagues. I'll miss you all for the next 12 months except my wife, of course, who will be around to remind me to mow the lawn or tell me what you all love to.

Dr. Charlotte Kroeker, Professor of Music

I echo what John was saying earlier that sometimes we tend to be across the street or in that building that you never go to, although I must compliment this particular group, I see you at our things alot and you don't know how appreciative I am of those of you who regularly, almost more often than not, there's a good percentage of faculty at our things . But I don't see students, especially non-music majors. We do make the music majors come. But not the others and if there is a way of integrating what we do with you I would love to begin some dialogue with you as to how we can incorporate this. I think perhaps it used to be a little bit more when people were taking performance classes, or ceramic classes, it was a requirement. But I'm very anxious to do that. And I would take five more minutes but we don't have it so....

CONCLUSION — the playing of the final part in Bach's B Minor Mass - The Sanctus

APPENDIX L

Video Clips from FIPSE Summer Workshops at Phillips, 1987, 1988

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